Prof. Ahmed ETMAN

LUX LATINA

Latin Grammer
Latin Texts
Survey of Classical Literature

Ex Academia Cairensi MM

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Contents

List of Illustrations

INTRODUCTION

(A)

By a knowledge of Latin we are in fact introduced to a great people, the Romans. The Romans were characterized as men of action; they built good roads, made good laws, and organised a great Empire, which included the whole world known at that time. At their best the Romans embodied well the values of dignity, loyalty, self sacrifice and dutifulness.

The Romans have given the modern European civilization many good things and have expressed themselves in a literature that is always stately and often beautiful. The Europeans knew Greek literature and Greek authors through the Latin writers. So we can say that the European Renaissance is more Latin than Greek as far as the letters are concerned.

Latin is not today a spoken language, but there are traces of Latin in every English sentence we speak or write. There are more words in English that come from Latin than from any other source. So the study of Latin gives us a knowledge of the real meaning of the words we use. Latin, then is a key to a well balanced knowledge of English.

One of the chief objects of education, in general, is to learn how to express ourselves clearly, and there is no better way of reaching this goal than by studying Latin.

The present Latin course, entitled *Lux Latina*, i.e. *a Latin Light*, intends, among other things, to introduce the classics to the students of Modern European Literature through Latin.

Ahmed ETMAN

Cairo, January 1997

(B)

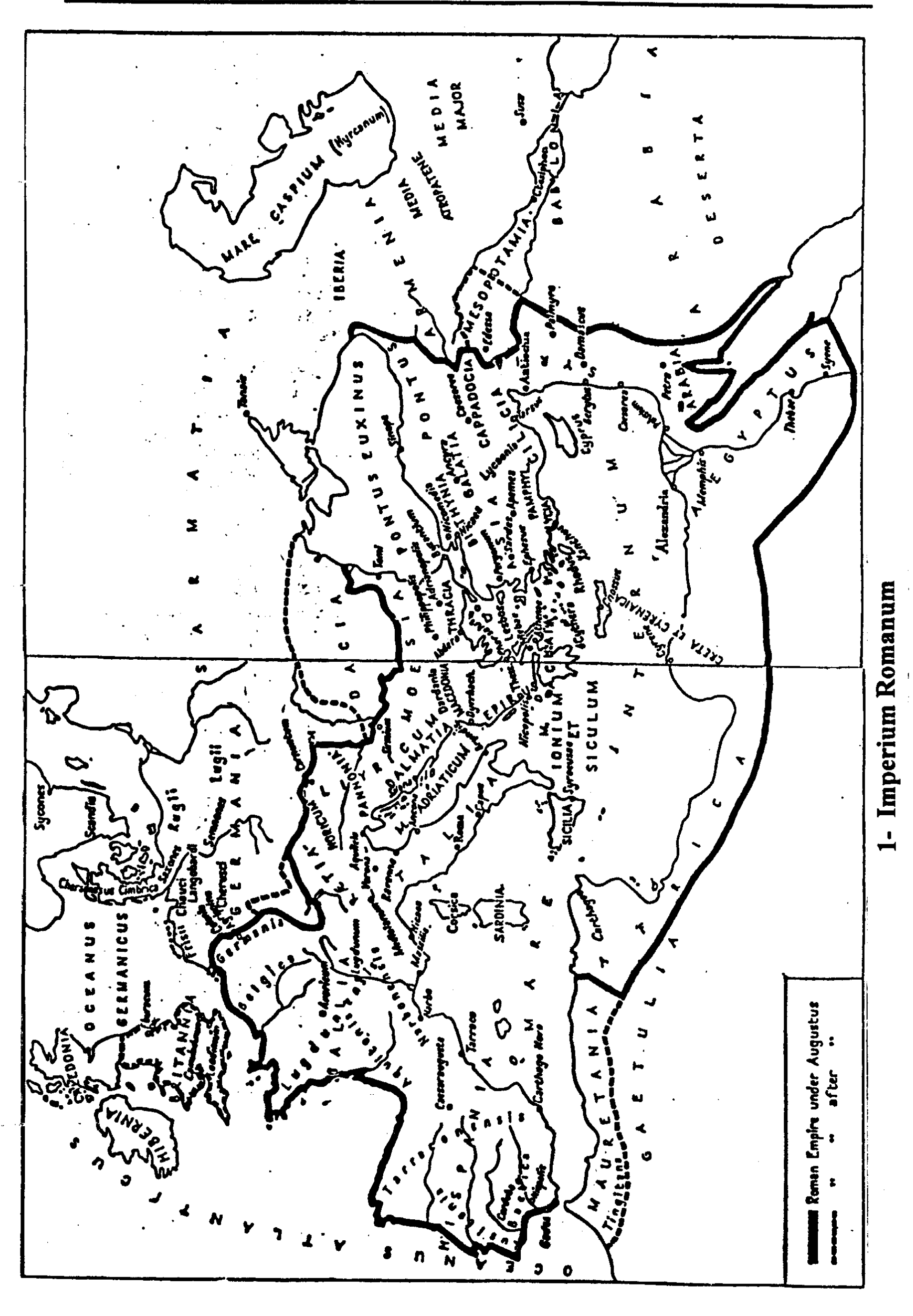
After Many years of teaching *Lux Latina* I discovered, with great pleasure, that the students began to follow eagerly the Latin courses. No one of them asks me now “why do we study Latin?” They obviously understand that the classical culture is the essential basis for their English courses.

Ahmed ETMAN

Cairo, January 2000

Part I

Latin Grammar:
A Primary Course



1- Imperium Romanum

Notes on the Alphabet

The Latin Alphabet corresponds to the English Alphabet, except that it has no J. U or W. Y and Z only come in words borrowed from Greek.

The vowels are: a e i o u y and the other letters are consonants.

The diphthong is a double sound i.e. two combined vowels which form one sound. The dipthongs in the Latin Alphabet are as follows:

ae = aye

au = ou in our

eu = eu in euphemism, eulogy

oe = oy in boy

ui = we, oui (French)

The letter i was used both as a vowel and as a consonant (pronounced as y in yes), e.g. Iulius in which both uses of this letter are seen. In some books consonant i is written as j. e.g. Julius, Jam.

The letter v was used both as the English vowel u and as a consonant (pronounced like w), but nowadays the vowel is always written as a u. e.g. in Valerius.

K is only found rarely e.g. Kalendae.

C is always hard like in crocodile and never soft like in citizen.

G is always hard like in get and never like in gentle.

First Declension Nouns

silva ae f.: wood, forest

Case	Singular	Plural
Nominative	silva	silvae
Vocative	silva	silvae
Accusative	silvam	silvas
Genitive	silvae	silvarum
Dative	silvae	silvis
Ablative	silva	silvis

All the nouns of the First Declension are feminine except few which are masculine such as:

poeta ae : poet. nauta ae : sailor

agricola ae : farmer. incola ae : inhabitant, native

Note very well (N.B.) the order of the six cases because it will be followed throughout all the Five Declensions.

The uses of every case are to be explained through the Latin passages in the following pages.

First Conjugation Verbs

amo: to love

The present stem tenses, ama-

The person	Present	Future	Imperfect
First Person Sing.	:amo, I love	amabo, I shall love	amabam, I was loving
Second Person Sing.	:amas	amabis	amabas
Third Person Sing.	:amat	amabit	amabat
First Person Plur.	:amamus	amabimus	amabamus
Second Person Plur.	:amatis	amabitis	amabatis
Third Person Plur.	:amant	amabunt	amabant

The present stem ama - gives the general meaning of the verb and by adding the different endings we know the person, number and tense of the verb.

Note very well (N.B.) the order of the person given above because it is to be followed throughout all the Five Conjugations.

Agricola in Britannia

[A British farmer settles down in what is now Shropshire in, say, 100 B.C.]

Agricola primo silvam explorat et viam secat; deinde terram arat et casam aedificat. Fortuna agricolam iuvat; Sabrina aquam, silva umbram suppeditat. Tandem agricola et filia casam habitant; vaccam curant, terram arant, herbam secant. Interdum agricola plagam parat et feram necat; ita cenam suppeditat. Filia agricolam exspectat, agricola non errat, quod luna viam monstrat; casam tandem intrat. Filia agricolam salutat et cenam parat; cena et agricolam et filiam delectat.

Vocabulary

primo, adv.	: at first
seco I	: to cut
deinde, adv.	: next, then
Sabrina ae, f	: the river Severn
umbra ae, f	: shade
suppedito I	: to provide, supply
tandem, adv.	: at last
habito I	: to inhabit, live in
herba ae, f.	: grass
interdum, adv.	: sometimes
plaga ae f.	: net, trap
fera ae, f.	: wild beast
neco I	: to kill
ita, adv.	: in this way, so
quod, conj.	: because
saluto I	: to greet
terra ae, f.	: earth, land
insula ae, f.	: island
porto I	: to carry
monstro I	: to show
victoria ae, f.	: victory
conservo I	: to keep safe, preserve
fabula ae, f.	: fable, story
curo I	: to look after
cura ae, f.	: care
stella ae, f.	: star
specto I	: to watch, look at
exspecto I	: to wait for, expect

aqua ae, f.	· water
epistula ae, f.	. epistle, letter
pecunia ae, f.	: money
patria ae f.	: fatherland
voco I	: to call
revoco I	: to call back
silva ae, f.	; wood, forest
exploro I	: to spy out, examine
via ae, f.	: way, road
paro I	: to prepare
aedifico I	: to build
aedifico I	. to build
aro I	: to plough
casa ae, f.	: cottage
fortuna ae, f.	: fortune
iuvo I	. to help
filia ae, f.	: daughter
vacca ae, f.	: cow
cena ae, f.	: dinner, supper
erro I	: to wander
luna ae, f.	: the moon
intro I	: to enter
delecto I	to please, delight
et ....et	. both ....and

Derivation Test

a) specto, terra, habito, saluto, insula. porto, fortuna, monstro, victoria, conservo, fabula, despero, aedifico.

b) curate, stellar, umbrella. expect, aquatic. epistle, impecunious. patriotic, revoke, lunatic. error, prepare, section.

Romani Britanniam occupaverunt

a) Julius Caesar leads an expedition to Britain (55 B.C). Caesar thought that as long as Britain was not occupied by Rome, it would threaten the peace of Gaul. His invasion, however, did not lead to occupation:

Caesar Britanniam oppugnat

Caesar et copiae appropinquant et oram explorant. Incolae copias spectant; et sagittas et essedas statim parant. Primum advenas propulsant; deinde advenae hastas iactant, incolas oppugnant et fugant. Caesar Britanniam vastat et victoriam reportat; mox tamen, quod procella instat, copias revocat.

Regina Boudicca

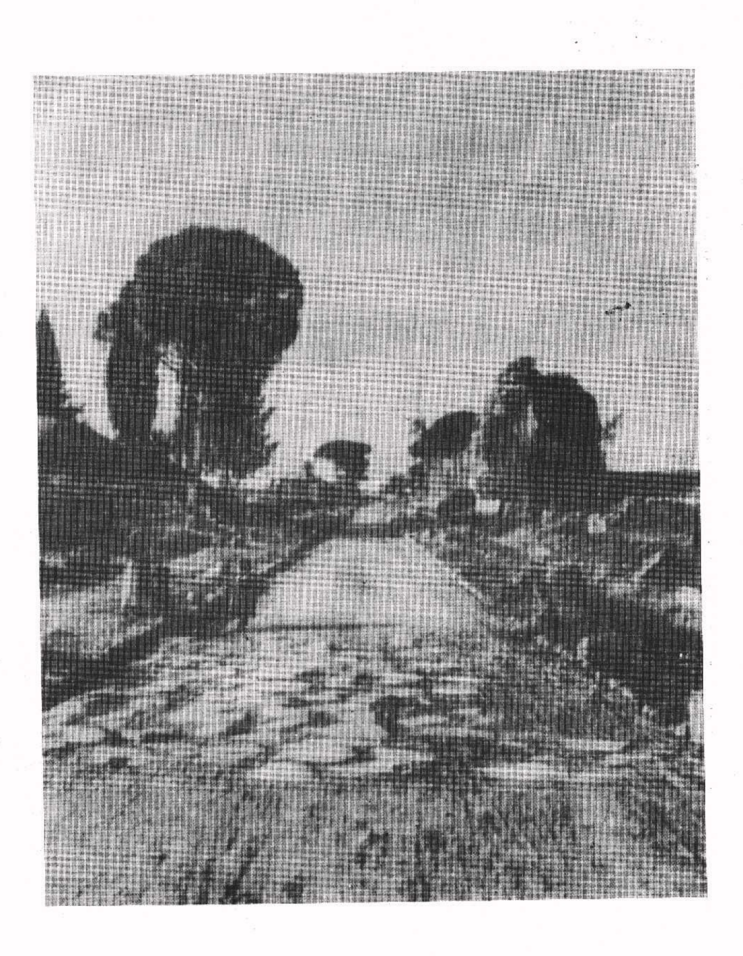
b) The Romans invade Britain (A.D. 43) and make it into a province of the Roman Empire. Claudius was Emperor and the expedition was led by Aulus Plautius:

Rursus advenae incolas Britanniae oppugnant victoriamque saepe reportant, et Druidas et copias reginae Boudiccae superant; Britanniam tamen non omnino superant. Colonias collocant, balneas, villas, tabernas aedificant.

Incolae Britanniae terram arant et laborant; copiae vaccas agricolarum et pecuniam saepe postulant; avaritia copiarum iram incolarum excitat; interdum tamen amicitia advenarum incolas delectat.



2- Britannia Romana



3- Via Appia

c) Romans and Britons: a comment:

During the centuries before the Roman invasion, groups of Celtic people had come at intervals from Europe to settle in Britain. The last of these settlers, the Belgae, arrived about the middle of the first century B.C. They came from an area now covered by north east France and Belgium, established themselves in the south east of Britain and proceeded to impose their customs on the tribes already living there. These Belgic peoples, besides being good farmers, were also highly potters and metal-workers.

Archaeologists and ancient writers have been able to tell us a good deal about the Belgic farmers,their farmsteads and farming methods. Each farm was run by a family or small group of families. They raised cattle, but growing corn was their chief interest. They ploughed with a wood plough, which was sometimes shod with an iron share to turn the soil more deeply; they did not just scratch the surface as their more primitive predecessors had done.

The crop was harvested while the ears of corn were still green; it was then dried or roasted and finally threshed to separate the grain from the chaff. The corn was stored either in underground pits lined with clay or in ventilated granaries above ground. The British farmers did not grow corn just for their own use, but produced a large surplus which they exported to the continent in exchange for Roman luxury goods, particularly fine red Samian pottery.

The fields of the British farmers were roughly square, and were separated by low ridges resulting from the gradual piling up of soil along the edges over many years. Numerous traces of this Celtic

agriculture have been found in Dorset, Hampshire and Sussex

The coming of the Romans made little practical difference to the British farmers, except that the landowner, instead of being a British chieftain making occasional visits from his neighbouring hill-fort, was now a Roman who was frequently absent on other business. The way in which the labourers worked the fields changed little.

Although many of the domestic slaves in the villa would have been imported from abroad, the farm labourers were British.

Not all the farms were taken over by Roman landlords; many continued in the hands of their original owners. British owners, however, were obliged to pay taxes. These were usually paid in the form of agricultural produce, especially corn, which was required to feed the military garrison. Encouraged by Roman officials and eager to win favour with the new government, some of the British farmers rebuilt their houses in Roman style, adopted Roman dress and even learned the language of the newcomers. Of course these changes were gradual. It was not until the second century A. D. that Britain was fully developed as a Roman province with a net work of roads, new towns, military defenses (such as Hadrian's Wall), baths, temples and theatres.

Farming was not the only occupation. For a long time iron mining had been practised on the borders of Kent and Sussex; and the Romans, who used metal in large quantities, extended the native mines and opened up new ones elsewhere. In a modern iron and steel works iron ore is melted and purified by heating to a very high temperature before it is mould. The mould gives the shape to the article being manufactured. The Roman smiths, however, were unabl to raise enough heat in their furnaces to reduce the ore to a molten liquid, but

with the aid of bellows they were able to make it white hot, so that it became soft and easy to work. To remove -some of the impurities, they beat the hot metal with hammers and then shaped it into a "pig" of crude iron. The "pig", a rectangular lump convenient for handling and storing, was later reheated and fashioned into articles of all kinds.

The men who dug the iron ore in the mines were slaves, and their lives were extremely harsh. Working in difficult and dangerous conditions, herded together in barracks, often chained up when not actually working, severely punished for any misbehaviour,they led a life which was generally "nasty, brutish, and short". There was little hope of escape by manumission or any other way. Most slaves who worked in the mines also died there.

Vocabulary

appropinquo I	: to approach
esseda ae,f.(a Celtic word)	: war-chariot with two wheels
statim, adv.	: at once
primum, adv.	: at first
advena ae, m. & f.	: foreigner
propulso I	: to drive back
iacto I	: to hurl
fugo I	: to rout
mox, adv.	: soon
tamen, conj.	: however (2nd word in any clause)
incola ae, m.	: inhabitant
procella ae, f.	: storm
insto I	: to threaten
revoco I	: to call back

rursus, adv.	: again
saepe, adv.	: often
Druidae arum, m. pl.	: the Druids (they are described by Caesar as acting as priests. judges and schoolmasters)
omnino, adv.	: altogether
colonia ae, f.	: colony, settlement
colloco I	: to establish
balneae arum, f. pl.	: baths, bath, bathing place
avaritia ae, f.	: greed
ira ae, f.	: greed
Boudicca ae, f.	: generally, though wrongly called Boadicea. She was a queen of the Iceni who lived in Norfolk, Suffolk and Cambridgeshire. She led a serious revolt against the Romans in A.D. 61.
victoriam reporto I	: to win victory
copiae arum, f. pl.	: military forces, troops
supero I	: to conquer, overcome
taberna ae, f.	: shop
laboro I	: to work
postulo I	: to demand
excito I	: to rouse, awake
interdum, adv.	: sometimes
occupo I	: to seize, occupy

First Conjugation Verbs (Continued)

amo : to love

The perfect stem tenses, amav-

Perfect	Fut. Perf.	Pluperfect
amavi, I (have) loved	amavero, I shall have loved	amaveram, I had loved
amavisti	amaveris	amaveras
amavit	amaverit	amaverat
amavimus	amaverimus	amaveramus
amavistis	amaveritis	amaveratis
amaverunt	amaverint	amaverant

(N.B.): The four principle parts of the first conjugation verbs are as follows:

amo	amare	amavi	amatum
1st Person Sing.	Infinitive	1st Person Sing.	Supine
Present Tense	Present	Perfect Tense	i.e. a verbal
Active Voice Indicative Mood	Active	Active Voice Indic. Mood	noun

We get the present stem by dropping - re from the infinitive **(ama-)**. To get the perfect stem we add v to the present stem **(amav-)**.

Britannia Provincia Romana

(Agricola was governor of Britain for seven years from A.D. 77 or 78. He did much to Romanise the province and enlarged it by his victories in the north. Central and southern Scotland were occupied by the Romans till well into the reign of Trajan, whose successor Hadrian in about A. D. 122 built a great wall from the Tyne to the Solway as the northern boundary).

Agricola Britanniam administrat

Agricola incolas Britanniae propter iustitiam conciliat et provinciam bene administrat. Villis et balneis et luxurià epularum neque hastis incolas superat. Incolae etiam pro Agricolae copiis pugnant.

Agricola copias Clanoventae, ubi ora Britanniae ad Hiberniam spectat, collocat nec tamen ad Hiberniam transportat. Usque ad Clotam et Bodotriam terram penetrat. Nautae praeter oram Caledoniae navigant praedamque una cum copiis saepe comparant. Procul a provincia Agricola copias ante pugnam incitat. Primum copiae essedas fugant; deinde incolae copiarum turbam paene circumdant. Tum quattuor alae a dextra et a sinistra incolas oppugnant. Inde copiae incolas ubique trucidant.

Grammar Test

Turn all the verbs in the foregoing passage into the perfect tense.

Vocabulary

provincia ae, f.	: province
bene, adv.	: well
administro I	: to govern
luxuria ae, f.	: luxury
epulae arum, f. pl.	: feast, feasts
Clanoventa ae, f.	: Ravenglass(in Cumberland)
ubi, relat.	: where
Hibernia ae, f.	: Ireland
specto I	: to look towards, face
usque ad (c.acc.)	: as far as
Clota ae, f.	: river Clyde

Bodotria ae. f	: Firth of Forth
penetro I	: to penetrate
una. adv.	: together
procul, adv.	: far
quattuor	: four
ala ae, f.	: wing of cavalry
a dextra	: on (literally from)the right
a sinistra	: on the left
inde, adv.	: then, from that time
ubique, adv.	: everywhere
trucido I	: to butcher, slaughter
concilio I	: to win over
neque	: and not
hasta ae, f.	: spear
etiam, conj	: also, even
pro,prep. (c. abl.)	: on behalf of,for the sake of
ora ae, f.	: shore, coast
nec (= neque)	: and not
transporto I	: to carry across
Caledonia ae, f.	: Caledonia, Highlands of Scotland
praeda ae, f.	: booty
comparo I	: to obtain
a(ab.),prep.(c.abl.)	: from
cum, prep. (c.abl.)	: with
ante,prep. (c. acc.)	: before
incito I	: to rouse, encourage
fugo I	: to rout
turba ae, f.	: crowd
paene, adv.	: almost

circumdo I : to surround
iustitia ae, f. : justice

Derivation Test

a) provincia, administro, transporto, concilio, dextra, penetro, specto.

b) agriculture, justice, territory, primitive, occupation labour, incite, excite.

Second Declension Nouns

masc. in - us & er; neut. in - um

populus i: people; magister ri: master (of school); puer eri:

boy; templum, i : temple

Singular

populus	magister	puer	templum
popule	magister	puer	templum
populum	magistrum	puerum	templum
populi	magistri	pueri	templi
populo	magistro	puero	templo
populo	magistro	puero	templo

Plural

populi	magistri	pueri	templa
populi	magistri	pueri	templa
populos	magistros	pueros	templa
populorum	magistrorum	puerorum	templorum
populis	magistris	pueris	templis
populis	magistris	pueris	templis

Graecorum scholae

Olim in Graecia, sicut in Aegypto, pueri ad scholas commeabant. Spartani vitam omnino patriae dedicabant: itaque in Spartanorum scholis magistri puerorum animos non solum libris ad sapientiam informabant, sed per disciplinam, etiam per ludos, ad militiam confirmabant.

Athenarum incolae non solum propter bella, sed etiam propter sapientiam et litteras, inter Graecos famam comparaverunt. Ad historiam et philosophiam et philologiam animos applicabant: si finitimi bello Graecos superaverant, victorias litteris mandabant. Itaque animos puerorum in scholis praecipue ad litteras magistri informabant. Magistri saepe servi erant: tamen pueros verberabant, si parum diligenter laboraverant. Contra pueri magistros saepe vexabant. Alcibiades olim magistrum verberavit quod inter libros scholae Homeri scripta non erant.

Vocabulary

olim. adv.	: once upon a time, in times past
in, prep.(c. abl.)	: in
Graecia ae, f.	: Greece
sicut, adv.	: as, just as
Aegyptus i, f.	: Egypt
ad, prep. (c. acc.)	: to, towards
schola ae, f.	: school
commeo I	: to go or visit (frequently)
Spartanus i, m.	: a Spartan, a citizen of Sparta
vita ae, f.	: life
patria ae, f.	: fatherland, native land
dedico I	: to dedicate, consecrate

itaque, adv.	: and thus, and so, therefore
animus i, m.	: soul, heart, character, disposition
non solum...sed etiam	: not only...but also
liber libri, m.	: book
sapientia ae, f.	: wisdom
informo I	: to form, fashion, dispose
per, prep.(c. acc.)	: through, by means of
disciplina ae, f.	: instruction, teaching, training, education, discipline
etiam, conj.	: also, besides, even
ludus i. m.	: play, game, sport
militia ae, f.	: military service, warfare, soldiery
confirmo I	: to make firm,confirm, strengthen encourage.
Athenae arum,f. pl.	: Athens
propter,prep.(c.acc)	: because of, on account of
litterae arum, f.pl.	: the letters, literature, scholarship
inter,prep.(c. acc.)	: among
bellum i, n.	: war
Graecus i, m.	: a Greek
fama ae, f.	: repute, fame, tradition
comparo I	: to prepare, get ready, provide, settle, dispose.
historia ae, f.	: inquiry, history
philosophia ae, f.	: philosophy
philologia ae, f.	: love of learning, study of literature.
applico I	: to apply to, attach oneself to, devote oneself to
si, conj.	: if
finitimi orum,m. pl.	: the neighbours
supero I	: to conquer, overcome

mando I	: to entrust, order, command, commit.
praecipue , adv .	: especially, chiefly, particularly
saepe, adv.	: often, frequently
servus i, m.	: slave
erant	: they were
verbero I	: to beat, strike, flog
parum, adv.	: too little, not enough
diligenter, adv.	: attentively, carefully, assiduously
contra, (l) prep.(c.acc.)	: opposite to, against, in apposition to
(2) adv.	: on the opposite side
vexo I	: to shake, toss, jostle, harass, annoy
Alcibiades, m.	: Alcibiades (a Greek proper name)
Homerus i, m.	: Homer
scripta orum,n. pl.	: the written things, the writings

Brutus et Valerius Poplicola

Tarquinius Superbus templum in Capitolio aedificavit et colonias in Italia collocabat. Bellum contra finitimos paravit: Volscos saepe superabat et oppida expugnabat. Sed Romani nec Tarquinium nec filium Tarquinii Sextum amaverunt. Itaque populus contra tyrannos coniuravit. Tarquinium et filios in Etruriam, ubi olim habitaverant, fugaverunt. Nemo post Tarquinios inter Romanos regnavit. Imperium administrabant Brutus et Valerius. Brutus filios suos necavit quod pro Tarquinio contra populum coniuraverant. Valerium Romani Poplicolam vocaverunt quod populo amicus erat. Diu inter Romanos durabat Bruti et Tarquinii fama.

Vocabulary

Tarquinius ii, m.	: Tarquinius, the last king of Rome.
Superbus i, m.	: the surname of Tarquinius and it means "the haughty".
in, prep. (c. abl.)	: in
Capitolium ii, n.	: the temple of Jupiter, built upon the Tarpeian rock at Rome, the Capitol.
paro I	: to prepare,make ready,provide,furnish
Volsci orum,m. pl.	: a people in Latium, on the banks of the Liris.
oppidum i, n.	: a town
expugno I	: to take by storm, capture, overcome, subdue
Romanus i, m.	: a Roman
filius ii, m.	: son
Sextus i, m.	: Sextus (a proper name)
tyrannus i, m.	: an absolute ruler, lord,despot, tyrant.
coniuro I	: to swear together, to unite together by oath, plot, conspire
Etruria ae, f.	: a district in north-west Italy
habito I	: to inhabit, dwell
nemo	: no man, no one, no body
post, prep. (c. acc.)	: after
regno I	: to rule, govern
imperium ii, n.	: command, order, power,authority
pro,prep. (c. abl.)	: for the sake of, on behalf of ae,m.
Poplicola (= Publicola) ae, m.	: the people's friend (a surname of P. Valerius)
diu, adv.	: for a long time
duro I	: to endure,.to last, remain, continue.

Second Conjugation Verbs

exerceo : to exercise, train

Four Principle Parts : exerceo - ere - ui - itum

Present stem tenses: **exerce-**

Present	**Future**	**Imperfect**
exerceo	exercebo	exercebam
exerces	exercebis	exercebas
exercet	exercebit	exercebat
exercemus	exercebimus	exercebamus
exercetis	exercebitis	exercebatis
exercent	exercebunt	exercebant

Perfect stem tenses : **exercu-**

Perfect	**Future Perf.**	**Pluperfect**
exercui	exercuero	exercueram
exercuisti	exercueris	exercueras
exercuit	exaecuerit	exercuerat
exercuimus	exercuerimus	exercueramus
exercuistis	exercueritis	exercueratis
exercuerunt	exercuerint	exercuerant

Verb to be

Principle Parts : sum esse fui-

Present stem tenses

Present	**Future**	**Imperfect**
sum	ero	eram
es	eris	eras
est	erit	erat
sumus	erimus	eramus
estis	eritis	eratis
sunt	erunt	erant

Perfect stem tenses; **fu-**

Perfect	**Fut. Perfect**	**Pluperfect**
fui	fuero	fueram
fuisti	fueris	fueras
fuit	fuerit	fuerat
fuimus	fuerimus	fueramus
fuistis	fueritis	fueratis
fuerunt	fuerint	fuerant

Forum Pompeiorum

The forum was the civic centre and the heart of the business life of any Roman city. In Pompeii, the forum was a large open space surrounded on the three sides by a colonnade, with various important public buildings grouped closely round it. The open area 156 yards long and 42 yards wide, was paved with stones. In it stood a number of statues commemorating the emperor, members of the imperial family,

and local citizens who had given distinguished service to the town. There were no newspapers in Pompeii, but certain kinds of information, such as election results and dates of processions and shows, had to be publicised. This was done by painting notices on the outside walls of various buildings and by erecting notice boards in the forum.

In addition to official notices, thousands of casual scribblings were made on the walls by ordinary people recording lost property, accommodation to let, lovers messages and witty remarks. One of these notices says: "A bronze jar has been lost from this shop. Any one who returns it will be rewarded".

Another complains of noise at night and asks the magistrate who was responsible for law and order to do something about it.

"Macerior requests the aedile to prevent people from making a noise in the streets and disturbing decent folk who are asleep".

In addition to the temples of Jupiter and Apollo in the forum, there were many others elsewhere in the town, including a temple of Isis, an Egyptian goddess, whose worship had been brought to Italy. Besides each home had its own gods, called the Lares and Penates

Business, religion, and local administration were the official purposes of the forum and its surrounding buildings. This great crowded square was the centre of much of the open-air life in Pompeii. Here people gathered to do business, to shop, or just to stroll and gossip with their friends.



4- Meditationes puellae Pompeianae

Praefectus basilicam intrat

Praefectus	: quis es tu ?
Caecilius	: ego sum Lucius Caecilius Iucundus
Praefectus	: tu es incola Pompeiorum ?
Caecilius	: sane ego sum incola Pompeiorum.
Praefectus	: quid tu in Pompeiis agis ?
Caecilius	: ego cotidie ad forum venio, ego sum argentarius.
Praefectus	: cur tu hodie ad basilicam festinavisti ?
Caecilius	: Hermogenes multam pecuniam mihi debet. Hermogenes pecuniam non reddit.
Hermogenes	: Caecilius est mendax, O praefecte!
Praefectus	: quis es tu ?
Hermogenes	: ego sum Hermogenes
Peaefectus	: Hermogenes ! quid tu in Pompeiis agis?
Hermogenes	: ego in foro negotium ago. ego sum mercator.
Praefectus	: quid tu respondes? tu pecuniam debes?
Hermogenes	: ego pecuniam non debeo. amicus est arbiter.
amicus	: ego sum arbiter. Hermogenes pecuniam non debet. Caecilius est mendax.
Caecilius	: tu, Hermogenes est mendax. amicus quoque est mendax. tu pecuniam debes.
Praefectus	: satis ! tu, Caecilie, Pompeianum accusas sed tu rem non probas.
Caecilius	: ego ceram habeo, tu signum in cera vides.
Hermogenes	: eheu!
Praefectus	: Hermogenes! tu anulum habes?
Caecilius	: ecce! Hermogenes anulum celat.
Praefectus	: ubi est anulus? ecce! anulus rem probat. ego, Hermogenes, te convinco.

Vocabulary

Pompeii orum, m. pl.	: A Campanian town buried by an eruption of Vesuvius A. D. 79.
praefectus i,m.	: governor of the city
basilica ae, f.	: a basilica, the name of a building, in Rome and other towns, with double colonnades, situated near the forum and used as a meeting place for merchants and for the administration of justice.
intro I	: to enter
quis, interrog.	: who?
Pompeianus i, m.	: a Pompeian, a citizen of Pompeii
quid tu agis?	: what do you do? what is your profession?
cotidie, adv.	: everyday
debeo II	: to owe. mihi debet: he owes me, he is in debt to me
mendax	: liar
ego negotium ago	: I work, I do business
arbiter arbitri, m.	: a witness, spectator, judge
accuso I	: to accuse
rem probo I	: to prove the case
celo I	: to hide, conceal
ego te convinco	: I convict you
tu	: you
sane, adv.	: surely, to be sure
venio IV	: to come
argentarius i, m.	: a money changer, banker
hodie, adv.	: today
festino I	: to hasten, hurry, accelerate
pecuniam reddit	: he repays (gives back) the money
respondeo ere spondi sponsum II	: to answer, reply
quoque, adv.	: also, too

satis, adv.	enough
habeo II	to have
cera ae, f.	. wax, a writing-tablet coated with wax, a wax seal
video ere vidi visum II	: to see
signum i, n.	: a sign, mark, token, seal
anulus !, m.	: a finger or sighet ring
eheu ! interj.	· alas! woe!
ecce, adv.	. behold! lo! see!

Derivation Test

a) signum, video, satis. respondeo, accuso, arbiter, ego, intro. ago

b) satisfy, popular, temple, responsible, information, endurance, empire, tyrant, filial, inhabit

In theatro Pompeiorum

Plays were not performed eveyday in the theatre, but only at festivals, which occurred several times a year. When the notices appeared announcing a performance, excitement ran high. On the day itself the shops were closed and no business was done in the forum. People set off for the theatre early in the morning. Men, women and slaves flocked through the streets, some carrying cushions, because the seats were made of stone, many taking food and drink for the day.

The only people who did not need to hurry were the town councillors and other important citizens, for whom the best seats at the front of the auditorium were reserved. These important people carried tickets which indicated the entrance they should use and where they were to sit. The tickets were made of bone or ivory and were often

decorated with engravings of the theatre, actors masks, fruits or animals. Late comers among the ordinary citizens had to be content with a seat right at the top of the large semicircular auditorium. The large theatre at Pompeii could hold 5,000 people This gives an indication of the numbers expected to A dramatic performance was a public occasion, and admission to the theatre was free. All the expenses were paid by a wealthy citizen, who supplied the actors, the producer, the scenery and costumes. He did this voluntarily, no simply to demonstrate his public spirit, but also to gain popularity which would be useful in local political elections.

The performance consisted of a series of plays and lasted all day, even during the heat of the afternoon. To keep the spectators cool, a large canvas awning was suspended by ropes and pulleys across most of the theatre. The awning was managed by sailors, who were used to handling sails; even so, on a windy day, the awning could not be unfurled, and the audience had to make use of hats or sunshades to protect themselves from the sun. Between plays, scented water was sprinkled by attendants.

One of the most popular kinds of production was the pantomime, a combination of opera and ballet. The plot, which was usually serious, was taken from the Greek myths. The parts of the different characters were mimed and danced by one masked performer, while a chorus sang the lyrics. An orchestra containing such instruments as the lyre, double pipes, trumpet and castanets accompanied the performance, providing a rhythmical beat. Pantomime actors were usually Greek slaves or freedmen. They were much admired for their skill and stamina, and attracted a large following of fans.

Equally popular were the comic actors, who played in vulgar farces about everyday life. The bronze statue of a comic actor,Sorex, was discovered at Pompeii, together with scribblings on walls naming other popular actors. One of these reads:

"Actius, our favourite, come back quickly"

Comic actors also appeared in the short one act plays which were often put on at the end of longer performances. These short plays were about Italian country life and were packed with rude jokes and horseplay. They used just a few stock characters, such as Pappus, an old fool, and Manducus, an ogre with enormous teeth. These characters were instantly recognizable from the grotesque masks worn by the actors. The Roman poet Juvenal, describes a performance of a play of this kind in a country theatre, where the children sitting on their mothers, laps shrank back in horror when they saw the gaping, white masks. These masks, like those used in other plays, were probably made of linen which was covered with plaster and painted.

Sometimes at a festival, the old comedies of Plautus and Terence were put on. These plays also used a number of stock characters, but the plots were complicated and the dialogue more witty than that of the farce. There is usually a young man from a good family who is leading a gay and wild life; he is often in debt and in love with a pretty and unsuitable slave girl. His father,who is old - fashioned and disapproving, has often to be kept in the dark by deception. The son is aided and abetted in this by a cunning slave, who frequently gets himself and his young master in and out of a trouble at great speed.



5- Musici ambulantes

Inter actorem et funambulum

Hodie Pompeiani sunt otiosi. Domini et servi non laborant. Multi Pompeiani in theatro sedent. Spectatores actorem, Actium, exspectaverunt. Tandem Actius in scaena stetit. Actius semper Pompeianos delectat.

Actius erat in scaena et subito Pompeiani magnum clamorem audiverunt. Servus theatrum intravit:

"euge ! funambulus est" clamavit servus. Pompeiani Actium non spectaverunt sed omnes e theatro properaverunt et funambulum spectaverunt.

Nemo in theatro Pompeiorum mansit. Actius tamen non erat iratus. Actius quoque funambulum spectavit. Funambulus Pompeianos omnes delectavit.

Vocabulary

otiosi, adj. m. pl.	: on holiday
multi, adj. m. pl.	: many
sedeo ere sedi sessum	: to sit
Actius ii, m.	: Actius (a proper name)
ex(s)pecto I	: to wait
tandem, adv.	: at last, finally
hodie, adv.	: today
scaena ae, f.	: the stage, the scene
actor m.	: actor (actorem acc.)
sto stare steti statum	: to stand
subito, adv.	: suddenly
magnum clamorem (acc.)	: a great shout or uproar

audiverunt	: they heard
euge, interj.	: hurray
funambulus i, m.	: tight-rope walker
est	: there is
omnes, adj. (nom. et acc. m. pl.)	: all
maneo ere mansi mansum	: to stay, remain
clamo I	: to cry, shout
tamen, conj.	: however
iratus a um, adj.	: angry
quoque, adv.	: also, too
propero I	: to hasten, hurry
dominus i, m.	: master
servus i, m.	: slave
theatrum i, n.	: theatre

Caratacus contra Romanos rebellat

Caratacus –generally, though wrongly, called Caractacucs- was a son of Cunobelinus who had reigned at Camulodunum - Colchester - over the Trinobantes and most of south-east Britain. When the Romans captured Camulodunum, he organized resistance among the Ordovices in north and central Wales. It was probably in A.D. 51 that Caratacus staked everything on a single battle in south Shropshire against Ostorius Scapula, governor of Britain A.D. 47-52.

Caratacus muros in clivo aedificat et copias praeter muros collocat. Inter Romanos et barbaros fluvius iacet. Barbari ante pugnam per deos iurant et victoriam orant. Ostorius locum explorabat; et clivos et barbarorum turbam timebat; copiae tamen pugnam postulabant. Subito trans fluvium cum copiis properat. Primo barbari Romanos

sagittis propulsant; deinde Romani muros deturbant et barbaros adversus clivum fugant; barbari enim neque loricas neque galeas habent.

Romani Caratacum Romam transportant. Hic inter captivos Caratacus ante oculos populi ambulat. Claudius Carataco et propinquis veniam dat, in custodia tamen retinet.

Vocabulary

Caratacus i. m.	: Caratacus (a proper name)
murus i, m.	: wall
clivus i, m.	: slope, hill
praeter, prep.(c.acc)	: along
fluvius ii, m.	: river
iaceo ere iacui- II	: to lie
barbarus i, m.	: a barbarian, a foreigner
ante, prep. (c.acc.)	: before
pugna ae, f.	: battle
per, prep. (c. acc.)	: through, throughout, by means of, by (in an oath)
deus i, m.	: god
iuro I	: to swear
oro I	: to beg, beg for, pray
Ostorius i, m.	: Ostorius (a proper name.)
locus i, m.	: place
turba ae, f.	: crowd
timeo ere ui- II	: to fear, to be afraid of
postulo I	: to demand
sagitta ae, f.	: arrow
propulso I	: to drive back
deturbo I	: to throw down, knock down

adversus, prep.(c. acc.)	: against
adversus clivum	: uphill
fugo I	: to rout
neque ... neque	: neither ... nor
lorica ae, f.	: breastplate
galea ae, f.	: helmet
Romam	: to Rome
transporto I	: to carry across
hic, adv.	: here
captivus i, m.	: prisoner, captive
oculus i, m.	: eye
ambulo I	: to walk
Claudius ii,m.	: emperor Claudius
propinquus i, m.	: relative
venia ae, f.	: pardon
do dare dedi datum I	: to give
custodia ae, f.	: confinement, custody, prison
retineo ere tinui tentum II	: to keep, detain

Derivation Test

a) murus, oculus, populus, liber, custodia, barbarus, dominus, do

b) amicable, puerile, bellicose, sign, theatre, scene, transport, local

First Class Adjectives

a) Adjectives ending in - us - a - um

	Masc.	Fem.	Neuter
Sing.	bonus (good)	bona	bonum
	bone	bona	bonum
	bonum	bonam	bonum
	boni	bonae	boni
	bono	bonae	bono
	bono	bona	bono
Plur.	boni	bonae	bona
	boni	bonae	bona
	bonos	bonas	bona
	bonorum	bonarum	bonorum
	bonis	bonis	bonis
	bonis	bonis	bonis

b) Adjectives ending in - er - ra - rum or

- er - era - erum

pulcher = beautiful; liber = free

Masc.		Fem.		Neut.	
Sing.					
pulcher	liber	pulchra	libera	pulchrum	liberum
pulcher	liber	pulchra	libera	pulchrum	liberum
pulchrum	liberum	pulchram	liberam	pulchrum	liberum
pulchri	liberi	pulchrae	liberae	pulchri	liberi
pulchro	libero	pulchrae	liberae	pulchro	libero
pulchro	libero	pulchra	libera	pulchro	libero

Plur.

pulchri	liberi	pulchrae	liberae	pulchra	libera
pulchri	liberi	pulchrae	liberae	pulchra	libera
pulchros	liberos	pulchras	liberas	pulchra	libera
pulchrorum	liberorum	pulchrarum	liberarrum	pulchrorum	liberorum
pulchris	liberis	pulchris	liberis	pulchris	liberis
pulchris	liberis	pulchris	liberis	pulchris	liberis

(N.B.): The Latin Adjectives agree with the nouns qualified by them in gender, number and case and not necessarily in the endings e.g.

puella pulchra : a beautiful girl

poeta bonus : a good poet

Third Conjugation Verbs

dico. dicere dixi dictum : to say

Present Stem Tenses

Present	Fut.	Imperfect
dico	dicam	dicebam
dicis	dices	dicebas
dicit	dicet	dicebat
dicimus	dicemus	dicebamus
dicitis	dicetis	dicebatis
dicunt	dicent	dicebant

Perfect Stem Tenses

Perfect	Fut. Perf.	Pluperfect
dixi	dixero	dixeram
dixisti	dixeris	dixeras
dixit	dixerit	dixerat
diximus	dixerimus	dixeramus
dixistis	dixeritis	dixeratis
dixerunt	dixerint	dixerant

(N.B.): Every verb of the Third Conjugation has its own perfect stem and supine but the endings are the same. Consequently the perfect stem and the supine of the Third Conjugation verbs are to be learnt with a special attention e.g.:

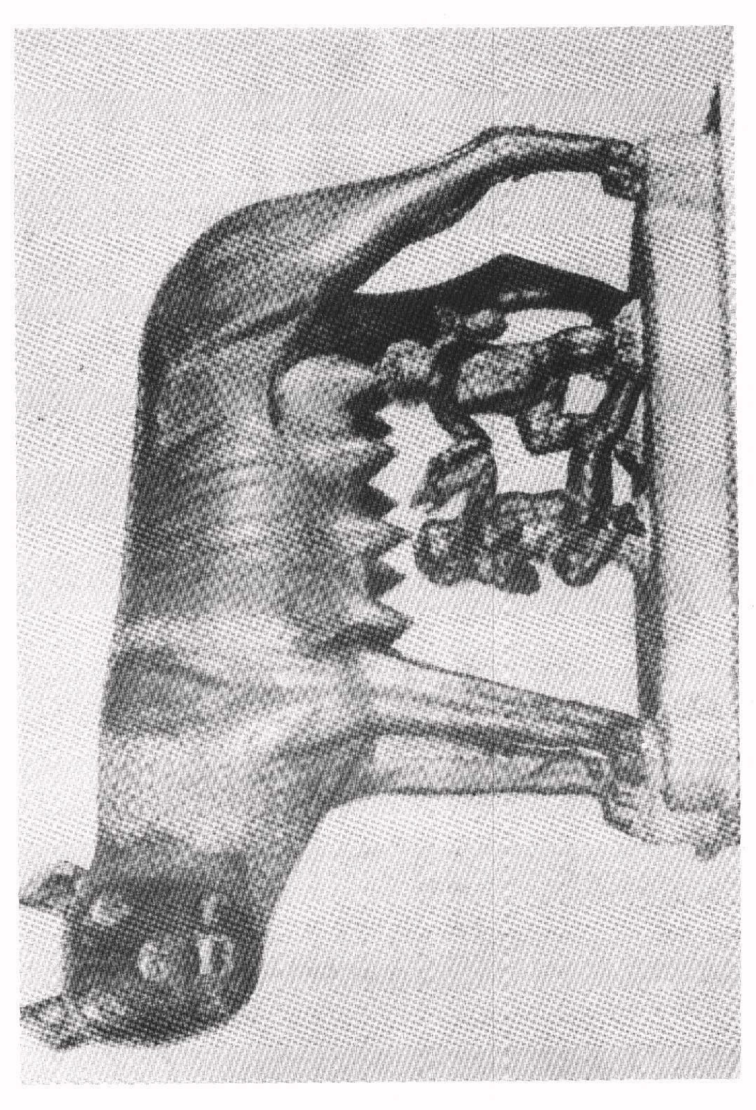
duco	ere	duxi	ductum	: to lead
gero	ere	gessi	gestum	: to carry, carry on, conduct, manage
scribo	ere	scripsi	scriptum	: to write
vivo	ere	vixi	victum	: to live
ludo	ere	lusi	lusum	: to play
mitto	ere	misi	missum	: to send
pono	ere	posui	positum	: to put, place
peto	ere	petivi	petitum	: to seek
ascendo	ere	ascendi	ascensum	: to climb
ago	ere	egi	actum	: to do, drive
lego	ere	legi	lectum	: to read
vinco	ere	vici	victum	: to conquer
addo	ere	addidi	additum	: to add
credo	ere	credidi	creditum	: to believe
curro	ere	cucurri	cursum	: to run
trado	ere	tradidi	traditum	: to hand over,hand down

Fabula de Romulo et Remo

Romulus et Remus sunt gemini. Romam prope Faustuli casam aedificant. Sed rixa est inter geminos, itaque Romulus solus Romam aedificat. Primum deos orat, deinde aratro Romae muros designat, tum murum aedificat. Adhuc non alti sunt muri ubi Remus appropinquat. Remus, ubi parvos muros videt, ridet. Tum Celer, unus e Romuli amicis, Remum audit. "Cur rides?" inquit. Remus respondet "Rideo quod muri parvi sunt", et trans murum saltat. "Quod rides", dicit Celer, "te neco". Deinde hasta Remum necat. Romulus ad muros properat, et Remum mortuum videt. Primum, quod Remus mortuus est. dolet, deinde "O amice", dicit "iure Remum necas quod trans murum saltat". Ita de Romulo et Remo poetae fabulam narrant. Postea Romulus per multos annos inter Romanos solus regnat.

Vocabulary

Romulus i, m.	: Romulus, son of Ilia or Rhea Silvia and Mars, twin brother of Remus, the founder and first king of Rome, worshipped after his death under the name of Quirinus.
Remus i, m.	: Remus, the twin brother of Romulus
e, ex prep. (c. abl.)	: from, out of
migro I	: to migrate
prope, prep. (c.acc.)	: near to
Faustulus i, m.	: Faustulus, the herdsman of Amulius, the King of Alba Longa (the mother city of Rome). He saved and brought up Romulus and Remus.
rixa ae, f.	: fight, quarrel, strife
gemini orum,m. pl.	: twins



6- Romulus et Remus

itaque, adv.	: and thus, and so
solus a um	: alone, only, sole.
aratrum i, n.	: plough
designo I	: to mark out, trace out, plan
tum, adv.	: then, at that time, thereupon
adhuc, adv.	: thus far, hitherto, up to this (that) time.
altus a um	: high
parvus a um	: little, small, weak
rideo ere risi risum **II**	: to laugh, smile
Celer, m.	: Celer (a proper name.)
unus a um	: one
audit	: he hears
cur, interrog	: why ?
inquit	: he says
salto I	: to spring, leap, jump
mortuus a um	: dead
doleo ere dolui-II	: to be pained, grieve, bewail
iure, adv.	: rightly
poeta ae, m.	: poet
fabula ae, f.	: story, fable
narro I	: to relate
postea, adv.	: afterwards, thereafter
multus a um	: much, great (pl. many.)
annus i, m.	: a year

Derivation Test

a) annus, multus, narro, mortuus, unus, designo, solus, migro

b) diction, tradition, credible, current, invincible, lecture, action, illusion, description, scripture.

Grammar Test

Turn the verbs of the foregoing Latin passage into the perfect tense.

Coriolanus contra suam patriam bellum gerit

Gaius Marcius est vir inter Romanos praeclarus. Populus Marcium, quod Coriolos, oppidum Volscorum, expugnat, Coriolanum vocat. Sed Coriolanus, propter magnam superbiam, populum qontemnit; itaque Romani virum praeclarum e patria expellunt. Tum ad Volscos migrat, quamquam Volsci tum bellum contra Romanos gerunt. Volsci summum imperium Coriolano dant, et Romanus Volscorum copias in patriam suam ducit.

Magnopere timebant Romani; frustra legatos in castra ad Coriolanum mittunt. Desperant Romani, sed tandem ex oppido procedunt duae feminae, Volumnia et Virgilia. Nam Coriolanus est Volumniae filius, Virgiliae maritus. Ubi Coriolanum vident, "Cur, O marite", inquit Virgilia, "contra tuam patriam copias ducis?". Tandem feminarum lacrimae Coriolanum movent. Copias e castris ducit, et in terram Volscorum revenit. Sed Coriolani clementia Volscis non placebat; itaque mox Coriolanum necant. Coriolanus pro patria mortuus est.

Vocabulary

Gaius ii, m. : Gaius (a proper name)
Marcius ii, m. : Marcius (a proper name)
praeclarus a um : remarkable, distinguished, excellent, famous
Corioli orum,m. pl. : Corioli, a town of the Volsci in Latium
Coriolanus i, m. : a surname which means the Conqueror of Corioli
Volsci orum, m. pl. : the Volsci, a people in Latium, on the banks of the Liris
expugno I : to take by storm, capture,overcome.
voco I : to call, summon, name
superbia ae, f. : pride, haughtiness, arrogance
contemno ere tempsi temptum III : to despise, contemn
expello pellere puli pulsum III : to drive out, expel
quamquam, conj. : although, though
bellum gero : to wage war
summus a um : highest, uppermost
imperium ii,n. : command, order, power
patria sua : his own fatherland
magnopere, adv. : greatly, very much
frustra, adv. : in vain, without effect
legatus i, m. : a deputy, envoy, the governor, the commander of a legion
castra orum, n. pl. : camp
mitto ere misi missum III : to send
despero I : to be without hope, to despair
procedo ere processi processum III : to go forth,go ahead, proceed, advance
duo duae duo : two

femina ae, f.	: a woman
Volumnia ae, f.	: Volumnia (a proper name.)
Virgilia ae, f.	: Virgilia (a proper name.)
filius ii, m.	: a son
maritus i, m.	: husband
tua patria	: your own fatherland
lacrima ae, f.	: tear
moveo ere movi motum II	: to move, stir, influence,excite
terra ae, f.	: earth, land
revenit	: he comes back, returns
clementia ae, f.	: mildness, mercy, clemency
placeo (c. dat.) II	: to please, be agreable or acceptable tc

Third Declension Nouns

A) Parisyllabic Nouns

	Masc. & Fem.	Neut.
Sing,	civis (citizen)	mare (sea)
	civis	mare
	civem	mare
	civis	maris
	civi	mari
	cive	mari

Plur.	cives	maria
	cives	maria
	cives	maria
	civium	marium
	civibus	maribus
	civibus	maribus

B) Imparisyllabic Nouns

	Masc. & Fem.	**Neut**
Sing.	**consul m. (consul)**	**carmen (song. poem)**
	consul	carmen
	consulem	carmen
	consulis	carminis
	consuli	carmini
	consule	carmine
Plur.	consules	carmina
	consules	carmina
	consules	carmina
	consulum	carminum
	consulibus	carminibus
	consulibus	carminibus

(N.B.):

1- Dropping the - is of the genitive case singular one gets the stem of the noun.

2- Masculine and feminine nouns of one syllable in the nominative case and consequently the stem, which also ends in two

consonants. are declined like civis. i.e they are considered parisyllabic e.g.:

urbs urbis, f. : city
pons pontis, m : bridge
arx arcis, f. : citadel
mons montis, m. : mountain
fons fontis, m. : fountain
frons frontis, f. : forehead, front
nox noctis, f. : night
gens gentis, f. : tribe
pars partis, f. : part
mens mentis, f. : mind
dens dentis, m. : tooth

3- The following three nouns are considered imparisyllabic and declined like consul:

pater patris, m. : father
mater matris, f : mother
frater fratris, m : brother

4- The following nouns are considered parisyllabic and declined like mare :

animal animalis, n. : animal
vectigal vectigalis, n. : revenue, tax
exemplar exemplaris, n. : copy, pattern

Fabula de pastore et leone

Olim pastor in silva ambulabat. Subito pastor leonem conspexit. Leo tamen pastorem non agitavit. Leo lacrimabat ! Pastor, postquam leonem conspexit, erat attonitus et rogavit,

"Cur tu lacrimas leo? Cur me non agitas? Cur me non consumis?"

Leo miser pedem ostendit. Pastor spinam in pede leonis miseri conspexit, tum clamavit:

"Spinam video! Nunc intellego doloris causam ! Tu lacrimas, quod pes dolet".

Pastor ad leonem miserum caute accessit et spinam inspexit. Leo rudivit, quod iratus erat.

"Leo !" exclamavit pastor, "ego perterritus sum, quod tu rudis. Sed te adiuvo. Ecce ! Spina !".

Postquam ita dixit, pastor spinam celeriter extraxit. Leo iratus iterum rudivit et a silva cucurrit Postea Romanus imperator pastorem comprehendit, quod Christianus erat. Ad arenam Romani pastorem duxerunt. Arenam pastor intravit, spectatores vidit et valde timebat. Tum pastor bestias vidit et clamavit,

"Nunc mortuus ero ! video leones et lupos et ursas, eheu !".

Leo, postquam pastorem olfecit, non consumpsit sed lambebat ! pastor attonitus leonem agnovit et dixit,

"Te agnosco ! Tu es leo miser quem in silva vidi ! Spina erat in pede !"

Leo iterum rudivit et pastorem ex arena ad salutem duxit.

Vocabulary

pastor oris, m. : herd, shepherd
leo onis, m. : lion
silva ae, f. : wood, forest
ambulo I : to walk, go for a walk
subito, adv. : suddenly
conspexit : he saw, beheld
attonitus a um : stunned, terrified
agito I : hunt, toss, agitate, trouble
lacrimo I : to weep, shed tears
postquam, conj. : after, when
rogo I : to ask, inquire, question
consumo sumere sumpsi sumptum III : to take altogether, consume, destroy, kill
miser era erum : miserable, wretched, pitiable
pes pedis, m. : foot
ostendo ere ostendi tentum (& tensum) III: to show, display, expose to view
spina ae, f. : thorn
clamo I : to call, shout, cry aloud
nunc, adv. : now
intellego ere lexi lectum III : to distingiush, discriminate, perceive
dolor oris, m. : pain, ache, anguish, grief
causa ae, f. : cause
doleo, ere dolui - II : to suffer, pain, to be pained, bewail
caute, adv. : cautiously
accedo ere cessi cessum III: to approach, to come near
inspexit : he looked into,examined,inspected
rudo ere rudivi ruditum III : to roar

iratus a um : angry

exclamo I : to shout, cry aloud, exclaim

perterritus a um : frightened, terrified

adiuvo iuvare iuvi iutum I : help, assist, support

ecce !, adv. : behold ! lo ! see !

ita, adv. : so, thus, and so

celeriter, adv. : quickly

extraho ere traxi tractum III : to draw out, drag out, extract

iterum, adv. : again, a second time.

duco ere duxi ductum : to lead

curro ere cucurri cursum III : to run, hasten

imperator oris, m. : a commander, leader, chief, emperor

comprehendo ere prehendi prehensum III: to grasp, seize

Christianus, m. : Christian

arena ae, f. : sand, sandy ground, the arena in the amphitheatre, the scene of any contention or struggle

spectator oris, m. : spectator

valde, adv. : intensely, very much, greatly

bestia ae, f. : beast.

lupus i, m. : wolf

ursa ae, f. : bear

eheu ! interj. : alas ! woe !

olfecit : he smelled

lambo ere lambi–III : to lick

agnosco noscere novi nitum III : to recognize, to know again from previous acquaintance

quem vidi : whom I saw

salus utis, f. : safety, deliverance

Derivation Test

a) salus. comprehendo, curro, exclamo. causa. caute. consumo. pastor.

b) vision, intelligent, dentist, partial, mental. fountain, mountain, submarine, motion, procession.

Mercator Arabs

Ego cum Stella cenare solebam. Stellae gemmas vidit. Inter gemmas Stellae erant margaritae et amethysti. Attonitus gemmas spectabam quod maximae et splendidae erant. Stella gemmas a mercatore Arabi emerat. De mercatore fabulam miram narravit.

Mercator Arabs olim cum merce pretiosa Arabiam transibat. In merce erant stolae sericae, dentesque eburnei. Multos servos quoque habebat qui mercem custodiebant. Subito latrones, qui insidias paraverant, mercatorem oppugnaverunt. Mercator servique latronibus malis acriter resistebant. Sed tandem, latrones quod plurimi erant, mercatorem et servos superaverunt. Tum latrones cum servis et cum merce mercatoris effugerunt. Mercatorem exanimatum reliquerunt. Mercator tamen non erat mortuus. Mox animum recepit. Solus erat in desertis, sine aqua, sine servis. De vita paene desperabat. Subito monstrum magnum in caelo apparuit. Erant monstro alae longiores quam remi, ungues maiores quam hastae. In capite monstri erant oculi, qui flammas emittebant. Monstrum mercatorem recta petivit. Mercator. postquam hoc monstrum descendens vidit, humum exanimatus procubuit. Ubi animum recepit, anxius circumspectabat. Iterum de vita desperabat, quod iam in nido magno iacebat. Nidus in

monte praerupto haerebat. In nido monstri erat cumulus. In cumulo mercator multos lapides fulgentes conspexit.

"Nunc intellego", mercator sibi dixit. "Monstrum, sicut pica, res fulgentes colligere solet. Ecce ! Balteus meus fulget".

Vocabulary

gemma ae, f.	: precious stone, gem
margarita ae, f.	: pearl
amethystus i, f.	: amethyst
merx (mers)mercis,f.	: merchandise, goods, wares
transibat	: he was crossing
sericus a um	: silken
stola ae, f.	: garment
dentes eburnei, m.pl.	: ivory tusks
-que	: and
latro onis, m.	: robber, bandit, brigand
insidiae arum,f. pl.	: an ambush, snare, trap
deserta orum,n. pl.	: deserts
monstrum i, n.	: monster
ala ae, f.	: wing
longiores, f. pl. adj	: longer (longiores quam = longer than)
Stella ae, f.	: Stella (a proper name)
sibi dixit	: he said to himself
iam, adv.	: now, already
ceno I	: to dine, sup, eat
maximus a um	: very great
splendidus a um	: magnificent, splendid
mercator oris, m.	: merchant

Arabs bis. m. : Arabian

emo ere emi emptum III · to buy, purchase

mirus a um : wonderful, astonishing

pretiosus a um : costly, precious, of great value

Arabia ae, f. : Arabia, the Arabian Lands

habeo ere ui itum II : to have, possess

qui, relat. pronoun : who

custodiebant : they were guarding

malus a um : wicked, evil

acriter adv. : sharply, keenly, bravely

resisto sistere stiti III (c.dat.) : to resist,oppose

plurimus a um : most (pl. very many)

effugerunt : they fled, escaped

exanimatus u m : breathless

relinquo linquere liqui lictum III : to leave

mortuus a um : dead

solus a um : lonely, alone

sine,prep.(c. abl.) : without

de, prep. (c. abl.) : about. concerning

vita ae, f. : life

paene, adv. : almost, nearly

caelum i, n. : sky, heaven

appareo II : to become visible, to appear

remus i, m. : an oar

caput capitis, n. : head

emitto ere misi missum III : to send forth, send out

peto ere petivi petitum III : to make for, go to

procumbo cumbere cubui cubitum III: to bend forward to fell down

iaceo ere iacui–II : to lie

haereo ere haesi haesum II (c.dat.): to stick or adhere, to hang on

unguis is, m. : claw, hoof

maiores,adj. m. pl. : larger (maiores...quam: larger than)

recta, adv. : directly, straight

descendens, participle n. s. : coming down

humus i, f. ground, earth, soil; humum = to the ground

nidus i, m. : nest

anxius a um : anxious, uneasy

circumspecto I : to look around repeatedly

praeruptus a um : steep, precipitous, headstrong, rusthless, sheer

cumulus i, m. : heap, pile

lapis idis, m. : stone

sicut, conj. : like, just as

pica ae, f. : jay, magpie

colligo ere legi lectum III : to gather or bring together, collect

balteus i, m. : girdle, belt

fulgeo ere fulsi–II : to flash, lighten, shine, glitter

fulgentes,adj. m. & f. pl. : shinning, glittering

animum recepit : he recovered his senses, he regained his courage

Derivation Test

a) colligo, merx, despero, animus, descendens, flamma, haereo, caput, vita, mortuus

b) relics, precious, admire, custody, television,servitude, majority.

Second Class Adjectives

A) Adjectives with three endings:

celeber celebris celebre : famous

	Masc.	Fem.	Neut.
Sing.	celeber	celebris	celebre
	celeber	celebris	celebre
	celebrem	celebrem	celebre
	celebris	celebris	celebris
	celebri	celebri	celebri
	celebri	celebri	celebri
Plur.	celebres	celebres	celebria
	celebres	celebres	celebria
	celebres	celebres	celebria
	celebrium	celebrium	celebrium
	celebribus	celebribus	celebribus
	celebribus	celebribus	celebribus

(N.B.):

1- The masc. and fem. are declined like civis while the neuter is declined like mare; but the ablative singular ends always in i

2- celer celeris celere (swift) keeps the e (of - er) throughout (like liber of the First Class Adjectives) and it has the genitive plural in - um.

B) Adjectives with two endings:

omnis omne : all, every

	M. & F.		Neut.
Sing.	omnis		omne
	omnis		omne
	omnem		omne
		omnis	
		omni	
		omni	
Plur.	omnes		omnia
	omnes		omnia
	omnes		omnia
		omnium	
		omnibus	
		omnibus	

C) Adjectives with one ending:

1- sapiens : wise

	M & F.		Neut.
Sing.	sapiens		sapiens
	sapiens		sapiens
	sapieptem		sapiens
		sapientis	
		sapienti	
		sapienti	
Plur.	sapientes		sapientia
	sapientes		sapientia
	sapientes		sapientia
		sapientium	
		sapientibus	
		sapientibus	

2- vetus : ancient. old

	M & F.		Neut.
Sing.	vetus		vetus
	vetus		vetus
	veterem		vetus
		veteris	
		veteri	
		vetere	
Plur.	veteres		vetera
	veteres		vetera
	veteres		vetera
		veterum	
		veteribus	
		veteribus	

(N.B.):

1- sapiens is declined in the masc. and fem. like civis, in neut. like mare; ablat. sing. in i.

2- vetus is declined in the masc. and fem. like consul and in the neut. like carmen.

Aegyptii veteres et crocodili Nili

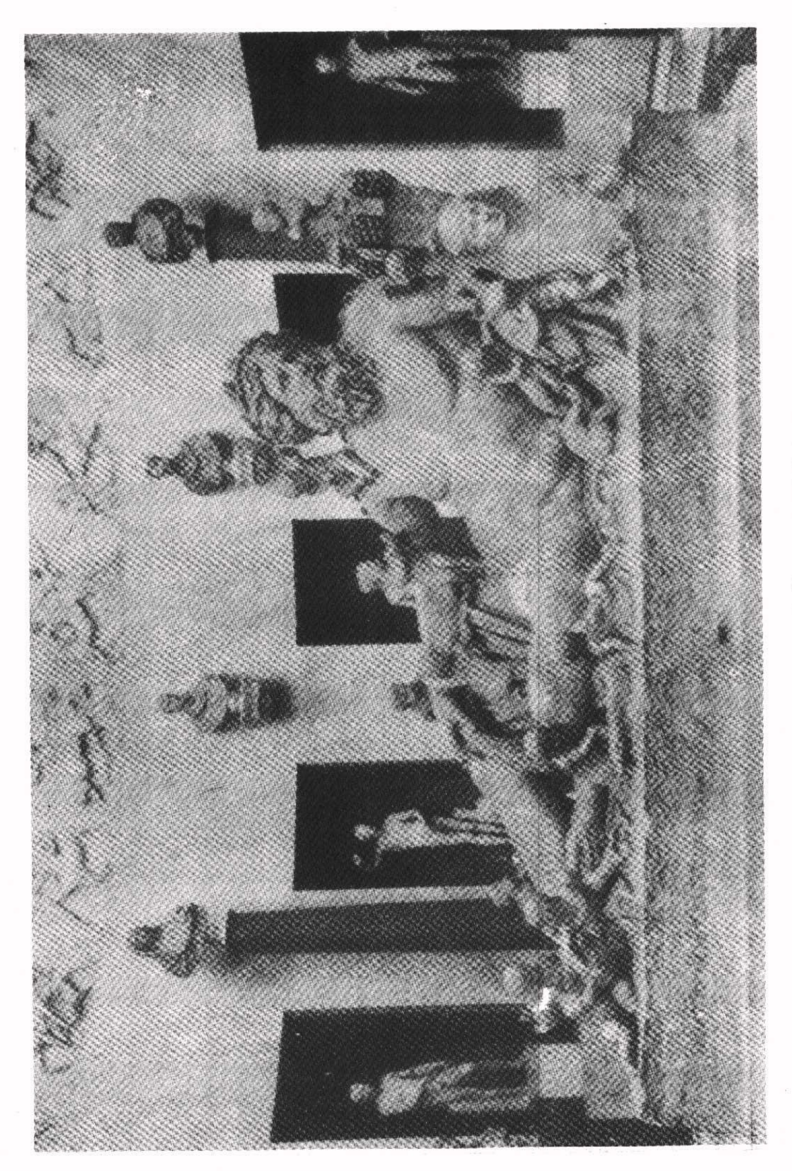
Inter alias fabulas mirabiles Herodotus, historicus prudens, multas et iucundas de Aegyptiis veteribus narravit. Canes et faeles praecipue amabant, ubi incendium in urbe erat,ubi in publicis viis ambulabant,alia omnia neglegebant, faeles solas custodiebant. Si vel una faelis in flammas saltaverat, ingens erat dolor Aegyptiorum

veterum: si domi faelis vita excesserat, incolae domicilii propter dolorem acrem supercilia radebant; canis autem propter mortem et caput et omne corpus radebant.

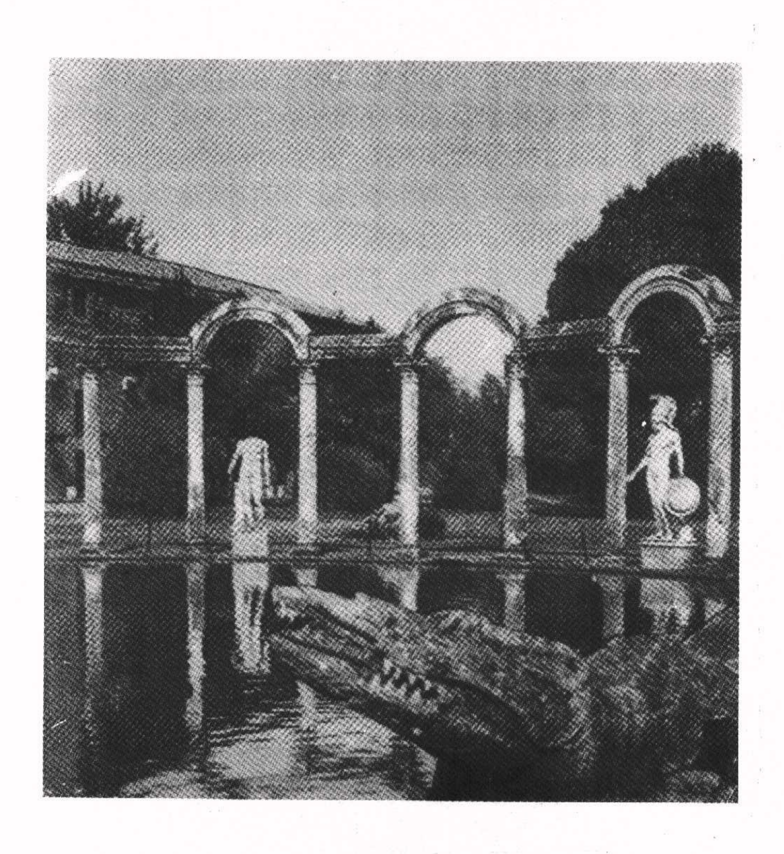
In fluvio Nilo ingenti multi erant crocodili, mirabilia animalia. Sic crocodilos captabant Aegyptii. Carnem porcinam hamo infigebant et in fluvium ingentem demittebant; tum in ripa vivum porcum verberabant. Crocodilus ubi porci clamores audivit statim ad locum properabat, carnem cum hamo incaute vorabat. Tum in oram trahebant et necabant.

Vocabulary

Aegyptii orum, m. pl.	: The Egyptians
alius a ud, adj.	: another, other, different
mirabilis e, adj.	: wonderful, marvellous
Herodotus i, m.	: Herodotus, the first great Greek historian, born 484 B.C.



7- Nilus in Vaticano



8- Canopus (Abuqir) in Villa Hadriana

historicus i, m. : a historian
prudens entis, adj. : skilled, prudent, discreet, wise
iucundus a um : pleasant, agreable, delightful
de, prep. (c. abl.) : about
caro carnis, f. : flesh
canis is, m & f. : dog
faelis is, f. : cat
incendium ii, n. : fire
via ae, f. : street, road
publicus a um : public
neglego ere neglexi neglectum III : to neglect
veniebant : they were coming
custodiebant : they were guarding
vel, conj. : even, or
supercilium ii, n. . : eyebrow
rado ere rasi rasum III : to shave
Nilus i, m. : the Nile
crocodilus i, m. : a crocodile
capto I : to catch, try to catch
porcus i, m. : pig
porcinus a um : of or belonging to a pig
hamus i, m. : hook
infigo ere infixi infixum III : to fix to...
demitto ere demisi demissum III : to let down
ripa ae, f. : bank
vivus atum : living, alive
praecipue, adv. : especially

unus a um · one

una, adv. : together

flamma ae, f. : flame

ingens entis, adj. : huge, great

dolor oris, m. : pain, grief

salto I : to leap, jump

domi : at home

excedo ere excessi excessum III: to go out, go forth; vita excedo: to die

domicilium ii, n : dwelling, abode

caput copitis, n. : head

corpus oris, n. : body

fluvius ii, m. : river

verbero I : to thrash

voro I : to devour

traho ere traxi tractum III: to drag,draw

Fourth Declension

Masc.		Neut.	
gradus us: a step		cornu us: a horn	
Sing.	**Plur.**	**Sing.**	**Plur.**
gradus	gradus	cornu	cornua
gradus	gradus	cornu	cornua
gradum	gradus	cornu	cornua
gradus	graduum	cornus	cornuum
gradui	gradibus	cornu	cornibus
gradu	gradibus	cornu	cornibus

Fifth Declension

res rei f. : a thing

Sing.	Plur.
res	res
res	res
rem	res
rei	rerum
rei	rebus
re	rebus

(N.B.):

1- Fourth Declension nouns in - us are masculine (with few exceptions).
   those in - u are neuter (with no exception).

2- Fifth Declension nouns are feminine except: dies ei: a day; singular is common and plural is masculine . meridies ei: midday, is masculine.

Vis magica amoris

Olim cum Argonautis Iason e Graecia in Asiam navigavit. Aureum vellus ab Aeeta rege Asiae petebat. "Vellus dabo", respondit rex , "si solus tauros aratro innxeris, dentes draconis in agro severis". Medea autem, regis filia, Iasonis amore superata est: ubi patris verba audivit magno timore movebatur. Tamen consilium et cohortationem Iasoni dedit. "Tauri" inquit Medea "ingentia cornua, aeneos pedes habent: ex ore flammas spirant; ubi dentes draconis, exercitus armatus e terra surget telisque oppugnabit; denique aureum vellus draco custodit. Tamen magicis artibus omnes res superabo. Magnam spem victoriae habemus. Vis magica amoris omnia pericula vincit. Iason, te amo !".

Sic Iason regis iussis paruit. Aureum vellus ad navem portavit, cum Medea et Argonautis discessit. Magna erat regis ira: navem parat, comites ad arma vocat. Medea tamen parvum fratrem in navem duxerat. Fratrem pro amore necavit, corpus in multas partes divisit, membra in mare iactavit. Itaque Iason et Medea incolumes ad Graeciam navigaverunt.

Vocabulary

vis, f.	: force, power, strength
magicus a um	: magical
amor oris, m.	: love
Medea ae, f.	: Medea, daughter of Aeetes, king of Colchis;she was an enchantress.
Iason onis. m.	: Jason, son of Aeson, king of Thessaly,leader of the expedition of the Argonauts to Colchis on the Black Sea to bring the Golden Fleece.

olim, adv. : once upon a time, in times past
Argonautae arum, m.pl. : The Argonauts, the heroes who sailed in the ship Argo
e (ex),prep. (c. abl.) : from, out of.
Graecia ae, f. : Greece
Asia ae, f. : Asia
aureus a um : golden
vellus eris, n. : a fleece
a (ab), prep. (c. abl.) : away from, from
Aeeta & Aeetes ae, m. : Aeetes, King of Colchis, father of Medea.
peto ere ivi & ii itum : to seek, endeavour to obtain, ask for, request, go to
respondeo ere spondi sponsum : to answer
solus a um : only, alone, sole
taurus i, m. : a bull
aratrum i, n. : a plough
iungo ere iunxi iunctum : to join, unite, yoke.
dens dentis, m. : a tooth
draco onis, m. : a kind of snake, dragon
cohortatio onis, f. : an exhortation, encouragement
ager agri, m. : land, a field
sero ere sevi satum : to sow, plant, beget
autem, conj. : but, on the other hand, however, moreover
superata est : she was overcome
ubi, relat. : where, when, as soon as
pater patris, m. : father
verbum i, n : a word, saying
audivit : she heard
timor oris, m. : fear, dread
movebatur : she was moved or excited

tamen, conj. : however, yet nevertheless
consilium ii, n. : a consultation, plan, advice
do dare dedi datum : to give
inquit : he, she, it says
ingens entis, adj. : huge
aeneus a um : made of copper or bronze
pes pedis, m. : the foot
os oris, n. : the mouth
flamma ae, f. : a flame
spiro I : to breathe
exercitus us, m. : an army
armatus a um : armed
surgo ere surrexi surrectum : to rise.get up, spring up
telum i, n. : a missile, a dart, javelin, spear
denique, adv. : at last, finally
custodit :he, she, it guards or watches
spes ei, f. : expectation, hope
sic, adv. : so, in this way
iussum i, n. : an order, command
pareo II (c. dat.) : to obey
navis is, f. : a ship
discedo ere cessi cessum : to part, depart, go away
ira ae, f. : anger
comes itis, c. : a fellow, companion, associate, attendant
pars partis, f. : part
divido ere visi visum : to divide, separate into parts
membrum i, n. : a limb or member of the body
iacto I : to throw
incolumis e, adj. : safe, uninjured

Fourth Conjugation

audio ire ivi itum : to hear

Present	Future	Imperfect	Perfect	Fut.Perfect	Pluperfect
audio	audiam	audiebam	audivi	audivero	audiveram
audis	audies	audiebas	audivisti	audiveris	audiveras
audit	audiet	audiebat	audivit	audiverit	audiverat
audimus	audiemus	audiebamus	audivimus	audiverimus	audiveramus
auditis	audietis	audiebatis	audivistis	audiveritis	audiveratis
audiunt	audient	audiebant	audiverunt	audiverint	audiverant

Fifth (Mixed) Conjugation

facio ere feci factum : to do, make

facio	faciam	faciebam	feci	fecero	feceram
facis	facies	faciebas	fecisti	feceris	feceras
facit	faciet	faciebat	fecit	fecerit	fecerat
facimus	faciemus	faciebamus	fecimus	fecerimus	faceramus
facitis	facietis	faciebatis	fecistis	feceritis	feceratis
faciunt	facient	faciebant	fecerunt	fecerint	fecerant

Dies Festus Deae Isidis

(The Egyptian goddess Isis was worshipped for her connection with the coming of spring after the winter. On the fifth of March each year, the new sailing season opened and the large grain ships could once again set off safely from Alexandria for Rome. It was celebrated in style with a procession, in which a statue of Isis was carried down to the Great Harbour of Alexandria. A special newly-built ship was moored. After the ceremony at the harbour, the images of Isis and other gods were taken back to the shrine).

Cives Alexandriae laeti erant; nam primus dies veris aderat. Sacerdotes magistratusque deam Isidem per vias urbis portare solebant. Simulacrum deae ad portum portabant: Omnes Alexandrini ad portum veniebant quod pompam videre cupiebant.

Tandem pompa adveniebat. Alexandrini laeti erant et assidue plaudebant. Carmen dulce audiebant, post turbam puerorum tubicinumque venit dea Isis ipsa.

Galatea, puella Alexandrina, e domo excessit et ad portum venit. Pompum Isidis videre cupiebat. Magna turba aderat. Galatea nec videre nec audire pompam potest,quod locum bonum non capiebat. Galatea desperanter sibi dixit:

"Fortuna mea est mala ! quid nunc faciam? Tota vita mea est tragoedia!". Galatea lacrimabat.

Osiris homo generosus est. locum suum Galateae dedit. Puella laeta erat, quod nunc facile est pompam videre et carmina dulcia audire.

Vocabulary

festus a um	: festive
dea ae, f.	: a goddess
Isis-idis (or Isis), f.	: Isis, the Egyptian goddess
Alexandria ae, f.	: Alexandria
laetus a um	: happy
nam, conj.	: for
primus a um	: first
ipsa, pron.	: herself
possum posse potui	: to be able, can
ver veris, n.	: spring

lacrimo I : to weep, shed tears
Osiris-idis (or-is), m. : Osiris (proper name)
homo generosus : a gentle man, a noble man.
totus a um : the whole, complete, entire
meus a um, possessive adj. : my
capio ere cepi captum : to take, hold, occupy
sibi dixit : he, she said to herself
quis quid, interrog. pron. : who? what?
domus us, f.(abl.domo) : a house, home
excedo ere cessi cessum : to go out, go away, to go from
adsum adesse adfui : to be present, to be at or near
sacerdos dotis, c. : a priest, priestess
magistratus us, m. : a magistrate, state official
soleo solere solitus sum : to be accustomed
simulacrum i, n. : an image, likeness
portus us, m. : a harbour, port haven
Alexandrinus a um : of Alexandria, Alexandrian
venio ire veni ventum : to come
pompa ae, f. : a solemn procession
cupio ere cupivi & cupii cupitum: to desire, long for,wish for
advenio ire veni ventum : to come to, come near
assidue (adsidue), adv. : continuously
plaudo ere plausi plausum : to clap, applaud
carmen inis, n. : a song
dulcis e, adj. : sweet, beloved, agreable
tubicen inis, m. : a trumpeter
Galatea ae, f. : Galatea (a proper name)
desperanter, adv. : desperately
tragoedia ae, f. : a tragedy
locus suus : his own place
facilis e, adj. : easy

Latin Familiar abbreviations

A.D. = Anno Domini	: in the year of the Lord
a.m. = ante meridiem	: before noon
p.m. = post meridiem	: after noon
cf. = confer	: compare
et alii	: and others.
et al.= et alibi	: and elsewhere
vs. = versus	: against
c., circ., circa, circum	: about (temporal)
c. = cum	: with, together with
etc. = et cetera	: and other things, and others.
per diem	: daily.
per mensem	: monthly.
per annum	: yearly.
sc. = scilicet	: understand, supply. that is to say, namely.
ap. = apud	: when followed by a proper name it means "in his work or in his opinion".
e.g. = exempli gratia	: for example.
fl.	: floruit (flourished).
i.e. = id est	: that is.
A.D.	: Ante diem (in dates).
A.U.C. = Anno urbis conditae	: on the year of the foundation of Rome reckoned from 753 B.C.
= ab urbe condita	: from the year of the foundation of Rome.
B.D.	: Bona Dea.
C.	: as numeral = centum: hundred.

D.N. : Dominus noster.

V. : as numeral = quinque: 5.

L. : as numeral = 50.

M. : as numeral = Mille (Thousand).

P.P. = Pater Patriae : The Father of the State.

P.R. = Populus Romanus : The Roman People.

S.C. = Senatus consultum: The Senate's Resolution.

S.P.Q.R. = Senatus populusque Romanus: The Senate and the Roman People.

ad fin. = ad finem : to the End.

ad loc. = ad locum : in the same place (or passage).

ad init. = ad initium : in the beginning.

ib., ibid. = ibidem : the same author and the same place.

id. = idem. : the same author.

inf. = infra. : below (in a book).

supra : above (in a book).

l.c. or loc. cit. = loco citato: in the same place quoted previously.

op. cit. = opus citatum. : the same work referred to previously.

q.v., qq.v. = quod vide, quae vide.: concerning which see.

s.v. = sub voce (verbo) : under the word (used in dictionaries and encyclopaedias).

Latin Familiar phrases

Roma aeterna : Eternal Rome (Tibullus)
laborare est orare : to labour is to pray (Motto of the Benedictine Monks)
errare humanum est : to err is human (Seneca)
dira necessitas : dire necessity (Horace)
aurea mediocritas : the golden mean (Horace)
status quo (or status in quo) : the state in which, or the existing conditions
mirabile dictu : wonderful to tell
per se : by itself, by its own force
cum grano salis : with a grain of salt
modus vivendi : manner of living
post scriptum (abbreviated p.s.) : written after
inter nos : among us, among ourselves (French: entre nous).
sine qua non : without which not, i.e. something indispensable
vincit qui patitur : he that endures conquers
aut vincere aut mori : either to conquer or to die
fons vitae sapientia : wisdom is the fount of life.
veni, vidi, vici : I came, saw and conquered (Caesar)
ars longa, vita brevis : art is long, life is short (Seneca)
fortuna caeca est : fortune is blind (Cicero)
curae leves loquuntur, ingentes stupent: light cares speak, the heavy are speechless.
ars est celare artem : art is to conceal art.
ora pro nobis Socrate ! : pray for our sake Socrates ! (Erasmus)
mutatis mutandis : with due alteration of details.
cogito (dubito) ergo sum : I think (doubt), then I exist.
vox populi, vox dei : the voice of the people is the voice of God.
Ipse dixit : He (The Master) himself said.

ipso facto : by that very fact.

inter alia (alios) : among other things (or persons).

ad naturam vivere : to live accoding to nature.

ad virtutem, per virtutem : the way to virtue is virtue itself.

Carthago delenda est : Carthage must be destroyed.

et tu quoque Brute ! : and even you Brutus !

sui generis : of its own kind, not to be classified or compared with others, unique.

oderint dum metuant : let them hate me, as long as they fear.

carpe diem : pick up the day, enjoy your day.

deus ex machina : god from the machine (in theatre).

coram populo : in front of the audience.

pannus purpureus : purple rags (in criticism).

homo novus : new comer, novice.

summum bonum : chief good.

amor coecus : love is blind.

ubi solitudinem faciunt, pacem appellant: as they make it a desert, and call it peace (Tacitus).

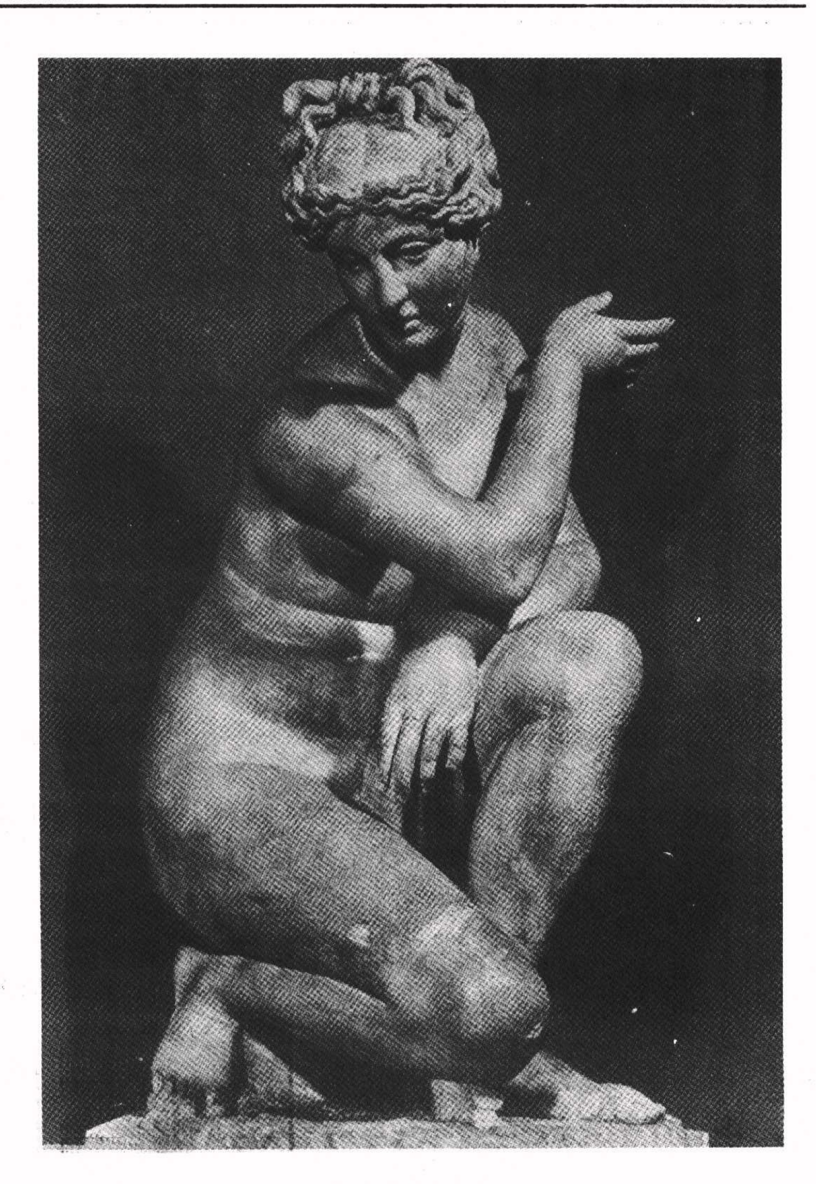
factum esse scelus loquuntur faciuntque: by words, they forbid crime, but actually they commit it (Tacitus).

corruptissima respublica plurimae leges: The more corrupted state, the more legislations it has (Tacitus).

accipiunt leges, populus quibus legibus exlex.: they accept so many laws, that the people becomes out of law (Tacitus).

homo sum, humani nil a me alienum puto: I am human; I think nothing human to be foreign to me (Terence, Heaut. 77).

amantium irae amoris integratiost: these lovers quarrels are but love's renewal (Terence Andria 555)



9- Venus

Part II

Latin Texts:

Ovid

Seneca

Catullus



10- Seneca Poeta et Philosophus Romanus

OVID

A . I NTRODUCT I ON

Publius ovidius Naso, usually called in English simply Ovid, was born in Sulmo (or Sulmona, 90 Roman miles from Rome)on March 20, 43 B.C. (i.e. some months before the death of Cicero). As the son of a wealthy family of equestrian rank, Ovid was destined for a public career. He was sent to Rome for his education and there distinguished himself in the rhetorical schools. As a declamator he favoured the "***suasoria***" (persuasive discourse) to the "***controversia***" (dispute properly at law), to argue a case was not in his line.

No poet surpasses Ovid in telling a story in verse, unless it be Chaucer, who like many poets of the Middle Ages and Renaissance, knew his work intimately. Ovid never attached himself to the patronage of Maecenas though his poems breathe decorous loyalty to Augustus and his government. Yet he wrote nothing of the nature of even the most indirect propaganda.

Ovid won his reputation with those elegies, which purport to record his own experience in love. He himself gave them the title "***Amores***", published soon after 16 B. C. The existing elegies form three books, containing in all 39 poems which vary from 18 to 114 lines. Most of them tell the story of the poet's relations to a certain Corinna. Perhaps Ovid never had a serious affair with any woman in his life and Corinna perhaps never existed, the real heroine of these poems being "Elegy". But there is no doubt that he had numerous temporary "liaisons' with the Roman courtesans of his day. In his opinion Rome was not a city in which the coldest could remain chaste

for long, "Illic (sc. Romae) Hippolytum pone, Priapus erit." ("Amor." II 4.31).

Another wonderful production was the "*Heroides*", which were letters supposed to be from some well-known persons in myth or history. Every letter was a variety of the "***suasoria***", when it was not simply narrative. Every heroine pleads her case with the arts of the rhetoricians. This element of fantasy is an incentive to romance and adventurous excitement. It forshadows the romantics. They were 14 letters in elegiacs, addresses from heroines to their husbands or lovers: e.g. Penelope to Odysseus, Briseis to Achilles, Deianeira to Heracles, Phaedra to Hippolytus and so on. Much later revising the "*Heroides*" Ovid added a letter from Sappho; to Phaon and pairs of letters supposedly exchanged between Paris and Helen, Leandros and Hero, Akontios and Kydippe. Ovid has many imitators. One called Sabinus wrote an answer or answers to some of the original fourteen "*Heroides*". Another one, whose name is completely unknown, composed an amusing little poem, the "*Nut-tree*" (*Nuxe*), which many scholars take for genuine Ovidian. It is the complaint of a nut tree growing by the roadside and so exposed to the pilfering of every passer by.

Ovid's masterpieces are "*Ars Amoris*" - or "*Ars Amatoria*" or "*Ars Amandi*" - and "*Remedium Amoris*". The first deals with the relations between the courtesans of Rome and their admirers. The first two books from the men's standpoint, the third from the women's. As it was proper that a man should sooner or later give up such affairs and settle down to decorous married life, the "Remedium" discusses the best ways of falling out of love again. Anyhow we have a very

brilliant picture of the amoral, but not unrefined or even unintellectual life of the Roman "demimonde" and a didactic treatment of love.

Ovid was perfectly Alexandrian in his manner of writing as in his learning and in his high polish. His model seems to have been Kallimachos (about 305 - 240 B.C.)with hints taken from Nikandros (second century B. C.). Like the former, he wrote a long poem which consists of a number of episodes of moderate length ingeniously joined together in a framework of narrative. Like the latter he took for his subject tales of shape-changing, "***Metamorphoses***" in 15 books written in hexameters. They begin with the greatest metamorphosis of all, from "chaos" to the ordered universe and with the latest event of the kind, viz the apotheosis of Julius Caesar i.e. his transformation into the officially recognized god Divus Iulius. Noteworthy is that Ovid deals with the mythological themes without any religious sense. He does not see in them but a traditional and amusing subject. Quite gone are the reverence and, consequently, the antique atmosphere with which Virgil (70-19 B.C.) had surrounded many old legends.

Ovid did not finish revising the "***Metamorphoses***" because his career at Rome was brought to a sudden end in 8 A.D. by a sentence of relegation to Tomis (probably the modern Constans in Rumania) on the Black Sea. The officially declared excuse of his banishment was the alleged immorality and the consequent ill effects upon public ethics of the "***Amores***", a feeble figment which no one can have seriously believed. The old story that he was one of the lovers of the licentious Julia, grand-daughter of the Emperor, is nonsense. He was about fifty years old, and she could make her choice among the richest and most handsome youngmen of the Empire. Perhaps he, being too

good-natured, was employed by her in one of her scandalous intrigues.

After a burst of despair on the eve of leaving Rome, during which he burned much that he had written, including the "***Metamorphoses***" (fortunately preserved to posterity in copies belonging, one must suppose, to his acquaintance) he began composing while still on his way to Tomis, the "***Tristia***" (sc. Carmina) and the "***Epistulae ex Ponto***" (Messages from the Black Sea) in four books, which contain endless variations on the sadness of his lot, the horrors of the climate and the savage peoples of the country, and his desire for recall or at least removal to a more tolerable place of exile. They also tell us much about the poet himself. In fact his autobiography in "***Tristia***" IV 10 is remarkable for its wealth of factual and psychological detail,. Generally Ovid speaks more often about himself than any other poet of his time.

Besides, Ovid wrote his "***Ibis***" relieving his feelings against those former friends who had turned against him in his misfortune. It is an imitation of Kallimachos. polemic against Apollonius. Ovid addresses no real person, but a lay figure, whom he curses at length, invoking on him all the horrible dooms one can think of.

According to Ovid himself (Trist. II 549) he had written the "***Fasti***" (= Calendar) in 12 books, i.e. one for each month, before his banishment, but we have only the first six, in a partly revised edition dating from after the death of August (14 A.D.). It is an ingenious poem, full of interesting information and typical prettiness.

In 18 A.D. Ovid died at Tomis, for the emperor Tiberius (14-37 A.D.) did not try to recall him after the death of August. Despite his incessant plaints, Ovid seems to have settled fairly comfortably, even

to the extent of learning the local speech and composing a poem in it. At all events his relegation did not involve confiscation of property, nor were his books in any effective way suppressed, though some of them (including the tragedy "*Medea*") are lost to us. They were indeed excluded from the public libraries, but there was nothing to prevent private individuals possessing and reading copies.

During the Middle Ages Ovid was read with a somewhat uneasy conscience, as not being an edifying author, and even this was remedied by commentaries which set out to prove that his many narratives concealed sound moral teaching couched in allegories. To the coming of the 19th century Romantic movement he was assiduously studied; as he definitely is not a Romantic, his popularity with the critics then waned, but the latest opinion seems once more to be somewhat in his favour. Such ups and downs are common enough in the case of every author who has any well-marked manner. Ovid, any how, lacks deep feeling, but within his limits he is a consummate artist in words. He can feign any emotion well enough for his purposes, and thus lead up to its rhetorical expression, sometimes at excessive length. His language moves rapidly, lightly and brilliantly in perfect harmony with the metre.

Ovid has been called the poet of love. If this means the deeper sexual emotions he does not deserve the title. But for the delicate handling of light "affairs" he has no rival, unless it be a few of the best French artists in that kind. The heroine of his "*Amores*", Corinna, is perhaps a lay figure, and is not like Lesbia for Catullus, Delia for Tibullus and Cynthia for Propertius. Pope's "*Eloisa to Abelard*" perhaps is the English poem which most resembles one of the

"*Heroides*". It is said also that if Ovid had not shown the way, Browning would have had to find some other form of expression for two of his best works, the "*Epistle of Karshish*" and "*Cleon*".

When the idea of Romantic love developed in about the 12th century, its causes were in part Christian, but prominent among the other sources of inspiration was Ovid, with his quick and sensitive response to personal feelings. In the 13th Century the "*Metamorphoses*" was translated into Greek and thus made accessible to the Byzantine Empire. And in the following century Chaucer knew Ovid much better than he knew any other Latin writer. He pays special tribute to the "*Metamorphoses*". The greatword-pictures of this poem have been a major source of inspiration to Renaissance painters.

The "*Heroides*" delighted the people of the Renaissance. After the invention of printing different editions were published in rapid succession. The first was printed at Rome in 1471. An English translation appeared in 1567. Ovid, far more than any other ancient poet, was the master and model of the Renaissance, and of the English Elizabethan Age. Edmund Spenser's "*Faerie Queen*" (1590-1596) is steeped in Ovid. The influence of the "*Metamorphoses*" on Shakespeare is very pervasive. He drew extensively from the treasure of poetic material which it contains The "*Metamorphoses*" had been translated into English by Arthur Golding in 1565-7, and thereby it made a great impact on Shakespeare's mind and poetry. Mllton's poetry shows a large number of detailed echoes of the "*Metamorphoses*". Dryden, Matthew Prior, Pope, Wordsworth, Shelley and Keats reveal their debts to Ovid.

B. Pygmalion

... (Pygmalion), sine coniuge caelebs
vīvebat thalamique diu consorte carebat.
Interea niveum mira feliciter arte
sculpsit ebur formamque dedit, qua femina nasci
nulla potest, operisque sui concepit amorem. 5
virginis est verae facies, quam vivere credas,
et, si non obstet reverentia, velle moveri:
ars adeo latet arte sua. Miratur et haurit
pectore Pygmalion simulati corporis ignes.
Saepe manus operi temptantes admovet, an sit 10
corpus an illud ebur, nec adhuc ebur esse fatetur.
Oscula dat reddique putat, loquiturque tenetque
et credit tactis digitos insidere membris
et metuit, pressos veniat ne livor in artus.
Et modo blanditias adhibet, modo grata puellis 15
munera fert illi, conchas teretesque lapillos,
et parvas volucres et flores mille colorum,
liliaque pictasque pilas et ab arbore lapsas
Heliadum lacrimas; ornat quoque vestibus artus,
dat digitis gemmas, dat longa monilia collo. 20

Aure leves bacae, redimicula pectore pendent.
cuncta decent, nec nuda minus formosa videtur.
Festa dies Veneris tota celeberrima Cypro.
venerat, et pandis inductae cornibus aurum
conciderant ictae nivea cervice iuvencae, 25
turaque fumabant; cum munere functus ad aras
constitit et timide si di dare cuncta potestis,
sit coniunx, opto, non ausus (eburnea virgo,)
dicere, Pygmalion, (similis mea), dixit, (eburnae).
Sensit, ut ipsa suis aderat Venus aurea festis. 30
Vota quid illa veiint et, amici numinis omen,
flamma ter accensa est apicemque per aera duxit.
Ut rediit, simulacra suae petit ille puellae
incumbensque toro dedit oscula. Visa tepere est;
temptatum mollescit ebur, positoque rigore 35
subsidit digitis ceditque, ut Hymettia sole
cera remollescit tractataque pollice multas
flectitur in facies ipsoque fit utilis usu.
Dum stupet et dubie gaudet fallique veretur,
rursus amans rursusque manu sua vota retractat. 40
Corpus erat ! saliunt temptatae pollice venae.
Tum vero Paphius plenissima concipit heros

verba, quibus Veneri grates agat, oraque tandem

ore suo non falsa premit, dataque oscula virgo

sensit et erubuit, timidumque ad lumina lumen. 45

attollens pariter cum caelo vidit amantem.

(***Metamorphoses***, x 243 - 294)

C. VOCABULARY

(N.B.):

v.t. = verb transitive v.i. = verb intransitive

dep. = deponent (i.e. passive in form, active in meaning)

accendo ere accendi accensum, v.t. : to light, set fire to.
adeo, adv. : so, indeed, very.
adhibeo ere hibui hibitum, v.t. : to bring, put, add, use.
adhuc, adv. : as yet, even now.
admoveo ere movi motum, v.t. : to bring up to, bring to, put close to.
adsum esse adfui, v.i. : to be present, stand beside.
aer aeris, (acc. aera) m. : air.
ago agere egi actum, v.t. : to bring, drive, do, spend.
amicus i, m. : friend.
amor amoris, m. : love, strong desire.
ara ae, f. : altar.
an : particle of interrogation.
apex icis, m. : point,top,tongue of flame.
arbor oris, f. : tree.
ars artis, f. : art.

artus us, m. : point, pl. limbs, body, (fig.) strength.
audeo ere ausus sum, v t. & v.i. : to dare, venture.
auris is, f. : ear.
aurum i, n. : gold.
attollo ere abstuli ablatum, v.t. : to lift up,erect,(fig.) exalt.
baca ae, f. : berry, pearl.
blanditia ae, f. : caress,charm,allurement.
caelebs caelibis, m. : bachelor.
caelum i, n. : heaven, the sky.
careo ere ui, v.i. (with abl.) : to be free from, be without, abstain from.
cedo ere cessi cessum, v.i. : to go, give way, yield.
celeber bris bre, adj. : thronged, famous.
cera ae, f. : wax, honey cells.
cervix cervicis, f. : neck.
collum si, n. : neck.
color oris, m. : colour,complexion,beauty.
concha ae, f. : shell, pearl.
concido ere cidi cessum, v.i. : to fall together, collapse, perish.
concipio ere cepi ceptum, v.t. : to take to oneself,gather, conceive, frame.
coniunx coniugis, (common gender) : spouse.
consisto ere stiti constitutum, v.i. : to keep standing, take one's hand.
consor consortis, (m. & f.) : partner, colleague, companion, wife.
cornu us, n. : horn, anything hornshaped, wing, arm.
corpus oris, n. : body.
credo ere credidi creditum v.t. & v.i. : to entrust, believe, think, suppose.
cum, prep. with abl. : with, together with.
cunctus a um, adj. : all.
Cyprus i, f. : island of Cyprus.

decet ere decuit, v.t. & v.i. : it becomes,it suits,it is right or proper,

deus i, m. : god.

dico ere dixi dictum, v.t. : to say, call.

dies ei, m. & f. (pl. only m.) : day.

digitus i, m. : finger.

diu, adv. : for long, long.

do dare dedi datum, v.t. : to give.

dubie, adv. : doubtfully.

duco ere duxi ductum, v.t. : to lead, bring.

dum, conj. : while, until, as long as, provided that.

ebur oris, n. : ivory, a statue.

eburneus a um, adj : made of ivory.

erubesco ere ui, v.i. : to blush, fell ashamed.

facies ei, f. : form, shape, face, look.

fallo ere fefelli falsum, v.t. : to deceive, cheat.

falsus, a, umi, adj. : false, unreal.

feliciter, adv. : abundantly, favourably, happily.

fateor eri fassus sum, dep. v.t.: to confess, reveal, acknowledge, witness to.

femina ae, f. : female, woman.

fero ferre tuli latum, v.t. : to bear, bring, carry off.

festum i, n. : festival.

festue a um, adj. : of festival, festive.

fio fieri factus sum, v.i. : to become, be made.

flamma ae, f. : flame.

flecto ere flexi flexum, v.t. : to bend, turn.

flos floris, m. : flower, bloom.

forma ae, f. : form, shape, appearance.

formosus a um, adj. : shapely, beautiful, comely.

fumo are avi atum, v.i. : to smoke, steam.

fungor fungi functus sum, dep. v.t. with abl. : perform.

gaudeo ere gavisus sum, v.t. & v.i. : to rejoice,be pleased, exult.

gemma ae, f. : bud, precious stone.

grates (only nom. & acc. pl.),f : thanks.

grates agere : to return thanks.

gratus a um, adj. : pleasing, welcome, dear, grateful.

hsurio ire hausi haustum, v.t. : to draw, draw off, drain empty, exhaust, swallow, imbibe.

Heliades um, f. pl. : Daughters of the Sun (Helios).

heros is, m. : hero.

Hymettius a um, adj. : of Hymettus,a mountain in Attica.

ico ere ici ictum, v.t. : to strike, sacrifice.

ignis is, m. : fire, fire of love (metaph.), passion.

ille illa illud, demonstr. pron. : that, he, she, it.

incumbo ere cubi bitum, v.i. : to lean, recline to, fall.

induco ere duxi ductum, v.t. : to inlay, overlay, put on.

insideo ere sedi sessum, v.t. : to hold, occupy; v.i. to sink into.

interea, adv. : meanwhile, in the meantime.

ipse, ipsa ipsum, pron. : self,himself,herself,itself.

iuvenca ae, f. : heifer, girl.

labor labi lapsus sum,dep v.i. : to slide, glide, slip, descend.

lacrima ae, f. : tear.

lapillus i, m. : little stone, jewel, precious stone.

lateo ere ui, v.i. : to lie, hide, be unknown, escape notice.

levis e, adj. : smooth, delicate. light . slight.

lilium, i & ii, n. : lily.

livor oris, m. : bluish colour, envy, malice.

longus a um, adj. : long, distant.

loquor loqui locutus sum, dep. v.t. & v.i. : to speak, say, talk, mention.

lumen luminis n. : light, eye.

manus us, f. : hand.

membrum i, n. : limb, member.

metuo ere ui metutum, v.t. to fear, be apprehensive

minus, adv. : less.

miror ari miratus sum,dep. v.t. : to wonder at,be surprised at, admire.

mirus a um, adj. : wonderful, strange.

modo, adv. : only, just now, lately.

modo ... modo : at one time ... at another time.

mollesco ere v.i : to begin to soften, soften.

monile is, n. : necklace.

multus a um, adj. : much; pl. many.

munus muneris, n. : gift, boon.

nascor nasci natus sum, v.i. : to be born, grow

ne, adv. : not; conj. that not, lest, so that ... not.

nec, neque : neither, nor, and not.

nec... nec : neither ... nor.

niveus a um, adj. : of snow, snowy, snow- white.

nudus a um, adj. : naked, bare, unadorned.

nullus a um, adj. : no one, nothing.

numen numinis, n. : divine power, deity, asssent.

obsto are obsteti obstatum v.i. : to stand in the way, obstruct, prevent.

omen ominis, n. : omen.

opto are avi atum, v.t. : to choose, wish.

opus operis, n. : work, task.

orno are avi atum, v.t. : to adorn.

os oris, n.	: mouth, face.
osculum i, n	: sweet mouth; kiss
pandus a um, adj.	: curved, bent, crumpled.
Paphius a um, adj.	: of Paphos (a city in Cyprus, the birth - place of Venus).
pariter, adv.	: equally, alike, at the same time.
parvus a um, adj.	: small, tiny.
pictus a um, adj.	: perfect participle of the verb pingo, ere, pinxi, pictum v.t. to paint, be coloured.
pectus pectoris, n.	: breast, heart, feeling, mind.
pendo ere pependi pensum, v.i.	: to be suspended, hang, oscillate.
per, prep. c. acc.	: through, by means of.
peto ere petivi (or petit) petitum, v.t.	: to make for, seek.
pila ae, f.	: ball.
plenus a um, adj.	: full (with abl. or gen.).
pollex icis, m.	: thumb.
pono ere posui positum, v.t.	: to put on, place, set, set down, found, lay aside.
possum posse potui, v.i.	: to be able, can.
premo ere pressi pressum, v.t.	: to press, squeeze.
puella ae, f.	: girl, young wife, sweet heart.
puto are avi atum, v.t.	: to think, suppose, think over, reckon, count.
Pygmalion onis, m.	: Pygmalion, a king of Cyprus.
quam, adv.	: how, how much, as.
qui quae quad, relat. pron.	: who, which.
quis qua quid (quod) indef. pron.	: any, some.
quoque, adv.	: apse, too.
reddo ere reddidi itum, v.t.	: to give back return,restore,repay..

redeo ere ii itum, v.t.	: to go back, come back, return.
redimiculum i, n.	: chaplet, band.
remollesco ere, v.i.	: to begin to soften.
retracto are avi atum, v.t.	:to handle often.
reverentia ae, f.	: revarence, regard, shame.
rigor oris, m.	: stiffness.
rursus, adv.	: again.
saepe, adv.	: often.
salio ire salui saltum, v.i.	: to leap, throb.
sculpo ere sculpsi sculptum, v.t.	: to carve, engrave.
sentio ire sensi sensum, v.t.	: to perceive; feel.
si, conj.	: if
similis e, adj.	: like, similar.
simulacrum i, n.	: image.
simulo are avi atum, v.t.	: to imitate, feign, pretend.
sine, prep. with abl.	: without.
sol solis, m.	: the sun.
stupeo ere stupui, v.i.	: to be stunned, be astonished, be astounded. v.t.: marvel at.
subsideo ere sedi sessum, v.i.	: to sit down, give way, yield.
suus a um, poss. adj.,	: his, her, its, their own
tandem, adv.	: at length, at last.
tango ere titigi tactum, v.t.	: to touch, move, stir.
tempto are avi atum, v.t.	: to feel, test by touching.
teneo ere ui tentum, v.t.	: to hold, keep.
tepeo ere ui tepitum, v.i.	: to be warm, be in love (fig.).
ter, numeral adv.	: three times, thrice.
teres teretis, adj.	: rounded, smooth, shapely, polished.

thalamus i, m.	: bed.
timidus a, um, adj.	: timid, frigthened.
torus i, m.	: bed, mattress, couch.
totus a um, adj.	: all, the whole.
tracto are avi atum, v.t.	: to handle, take in the hand.
tum, adv.	: then.
tus turis, n.	: frankincense.
ut, conj.	:in order that, so that (with, subj.), as when, how (with indic).
utilis e, adj.	: eful. exPedient, profitable.
utor uti usus sum, dep. v.t.	: to use (with abl.)
vena ae, f.	: vein.
venio ire veni ventum, v.i.	: to come, fall into, incur.
Venus Veneris, f.	: Venus.
verbum i, n.	: word.
vereor eri itus sum, dep. v.t., v.i.	: to fear, be afraid, revere, respect
vero, adv.	: in truth, however, indeed.
verus a um, adj.	: true, real, actual, right.
video ere vidi visum, v.t.	: to see.
virgo virginis, f.	: maid, virgin, girl.
vivo ere vixi victum, v.i.	: to live.
volo velle volui, v.t.	: to wish, want, be willing.
volucris is, f.	: bird, insect (lit. winged).
votum i, n.	: wish, vow, the thing obtained by it.

D. NOTES

5. operis. "for his work..", objective genitive.

6. "so that you might think it lived".

8. There is an old maxim: "ars est celare artem".

10. temptantes, almost = temptaturas

14. livor: he quite expects to see the blue colour of a bruise upon the marble when he pinches it.

17. mille colorum, gen. of quality.

19. Heliadum lacrimas i.e. "amber" The sisters of Phaethon daughters of the Sun (Helios) wept so much for the death of their brother that they were changed into poplars, and their tears into amber.

22. cp. Thomson's : " when unadorned, adorned the most."

24. pandis ... aurum, "with gold inlaid upon their crumpled horns". The more usual construction is "inductae cornua auro", where "cornua" is the accusative of the part specified.

27-29. The order is: Pygmalion, non ausus dicere "sit mea coniunx eburnea virgo", dixit "similis eburnae".

31. numen = "assent", strictly a nod of assent. omen: in apposition with the following words.

32. apicem, strictly a tag of wool on the top of a flamen's cap; generally, any twisted tapering thing.

33. ut, temporal, "when', "as soon as".

36. Hymettia: the honey of Mount Hymettus in Attica was famous.

38. ipsoque fit utilis usu: The words apply to the wax. It becomes pliable, and therefore more useful the more it is handled.

39. dubie gaudet = "dare scarce be glad".

40. vota: the object of his wish, viz. the image which he desired should live.

42 Paphius heros: Pygmalion is said to have come from Paphos in Cyprus.

43. quibus... agat: The subjunctive expresses purpose "where with to thank".

44. non falsa = vera.

Seneca

A - INTRODUCTION:

Lucius Annaeus Seneca was born about the beginning of the first century A.D., at Corduba (Cordova) in Spain. He is the son of Seneca the Elder, or Rhetoriclan Turned early to philosophy, he followed mainly the teachings of the Cynics and Stoics. His public career began under the emperor Caligula (37-41 A.D.), but Claudius (41-54 A.D.) banished him on the instigation of Messalina in 41 A. D. Claudius' last wife Agrippina, however, got a pardon for him in 49 A.D. and made him the tutor of her son, Nero. Seneca at first had great influence on the young "princeps"; in 56 A.D. he was "Consul Suffectus". Later the two men became estranged and Seneca withdrew, disappointed, from the court. On account of his alleged participation in the Piso conspiracy he was forced to suicide by the emperor Nero (54-68 A.D.) in 65 A.D.

As an essayist and a poet Seneca strongly impressed his contemporaries and influenced posterity. He deliberately wrote in the style of his time - tersely and pointedly - in contrast to Ciceronian periodizing; but he rather overdid it. This earned him the blame of the Classicists and later of the archaists.

Seneca's prose writing is concerned almost exclusively with practical moral philosophy. The twelve "***Dialogi***" (not Platonic dialogues, but diatribes known as "***Moral Essays***" include the following themes: "***De Providentia***" (On Providence) "***De Constantia Sapientis***" (On the Firmness of the Wise Man), "***De Ira***" (On Anger), "***De Clementia***" (On Mercy) , "***De Consolatione ad Marciam***" (To

Marcia on Consolation), "***De Vita Beata***" (On the Happy Life), "***De Otio***" (On Leisure), "***De Tranquillitate Animi***" (On Tranquility of Mind), "***De Brevitate Vitae***" (On the Shortness of Life), "***De Consolatione ad Polybium***" (To Polybius on Consolation), "***De Consolatione ad Helviam***" (To Helvia on Consolation), "***De Beneficiis***" (On Benefits). Even the seven books of the "***Naturales Quaestiones***" (Natural Questions) give wide scope to moral reflections. In the "***Epistulae Morales***" (Moral Letters) Seneca assumes openly the role of a teacher and moral adviser.

The most original work of Seneca is his "***Apocolocyntosis***" (also called "***Ludus de morte Claudii***" or "***Divi Claudii Apotheosis per saturam***"). It is a parody of the apotheosis (i.e. deification) of Claudius, the Roman emperor. It proceeds from the death-scene of Claudius up to his scornful reception and infamous fate in a comic divine world. Seneca, who had to write the official funeral speech for the hated emperor, here takes his posthumous revenge. It is certainly political satire, but not a political pamphlet. The satire is interrupted by a praise of the golden age which is to come with the new regime of Nero. The work Satire, is a mixture of prose and verse; a Menippean moreover it combines different kinds of styles and various motifs.

The extant tragedies of Seneca are ten. All of them, except one, have Greek tragedies as models and sources, as we can note from their titles: "***Hercules Furens***" (Mad Hercules), "***Troades***" (Trojan Women), "***Phoenissae***" (Phoenician Women), "***Medea***", "***Phaedra***", "***Oedipus***", "***Agamemnon***", "***Thyestes***" "***Hercules Oetaeus***" (Hercules on Oeta), and "***Octavia***". The last is the only surviving "***fabula praetexta***" from Latin Literature, it is a play on a historical Roman

subject. It would seem that Seneca's treatment of themes, as well as of metres (especially in the choruses), owes much to the Alexandrian poets and also to Augustan tragedy (e.g. Ovidius' "***Medea***"). Typical of Seneca's tragic style is a very intensified pathos; plot and characterization are to him of comparatively lesser importance. The principal aim of Seneca's tragedies is not to be acted on the stage but to stimulate moral responses. Seneca does not strive after the Aristotelian "***katharsis***", but after effects which are in the nature of a moral shock.

The Christians correctly perceived a resemblance between Seneca's ethics and their own, the reason being that he and they alike drew on contemporary moral philosophy Hence he was often felt to be something very like a Christian himself, and someone forged a correspondence between him and St. Paul. But his subjects. also the general manner of his writing, practically gave models to every one who wrote philosophical and especially ethical essays in modern languages from the Revival of letters on, to say nothing of the great use made of him in the Middle Ages.

Seneca, and not the Greek tragedians, was the model for the Neo-classical drama of the French and Italians. The "***Tenne Tragedies***" were translated into English in 1581, and some had been acted at Cambridge before this date. "***Gorboduc***" or "***Ferrex and Porrex***", one of the first English tragedies (acted before Queen Elizabeth in 1562) was constructed on their model. Gascoigne's "***Jocasta***" (1566), "***Gismond of Salerne***" (1567-8), and "***The Misfortunes of Arthur***" (1588) by Thomas Hughes also show their debt to Seneca as likewise do Marston and Ben Jonson. But Marlowe



11- Medea (Louvre)



12- Medea (Napoli)

and Shakespeare changed the character of English drama, though even in their romantic plays we find stock characters probably transmitted from the Greek through Seneca, such as the nurse, the barbarous villain and others.

Instead of the "***deus ex machina***", a characteristic feature of the Euripidean tragedy, Seneca uses a ghost. His "***Thyestes***" begins with a scene between the phantom of Tantalos and a Fury, the "***Agamemnon***" with a long speech from the Phantom of Thyestes, and in the "***Oedipus***" there is a reported scene of necromancy, carried out by Teiresias, as result of which the blood-stained spectre of Laios utters an elaborate but obscure warning of the horrors to come. It needs hardly be said that ghosts are very familiar creatures on the Elizabethan and Jacobean stage, headed by that of the elder Hamlet. Seneca loves gore, witness the detailed descriptions of the murders of Hercules' children by their insane father and of those of Tyestes by their uncle, to say nothing of various other killings up and down the tragedies. Certainly here we have at least one of the ancestors of "***Tragedy of Blood***". His Medea spends a long scene, part reported by her terrified duenna, part supposed to be enacted before the audience, in elaborate magical rites. Whatever Greek models he may have had are lost to us, and so in his tragedies we are to look for dramatic forerunners of the various witches from Macbeth onwards. Perhaps most noteworthy of all is that his sententious heroes and heroines find their echo in very many characters, most notably of Chapman on the English and Corneille on the French stage, who explain their troubles and set forth their resolves in language certainly no less eloquent than that of their Latin predecessor. Ben Jonson's "***Catiline***" contains many

strongly Senecan features throughout.

8- SELECTIONS:

[1]

Ingratus est: non mihi fecit iniuriam, sed sibi; ego beneficio meo, cum darem, usus sum. Nec ideo pigrius dabo, sed diligentius; quod in hoc perdidi, ab aliis recipiam. Sed huic ipsi beneficium dabo iterum et tamquam bonus agricola cura cultuque sterilitatem soli vincam; perit mihi beneficium, iste hominibus. Non est magni animi beneficium dare et perdere; hoc est magni animi perdere et dare.

(*De Beneficiis* VII 32.1)

[2]

Socrati cum multa pro suis quisque facultatibus offerrent, Aeschines, pauper auditor: "Nihil", inquit, "dignum te, quod dare tibi possim, invenio et hoc uno modo pauperem esse me sentio; itaque dono tibi, quod unum habeo, me ipsum. Hoc munus rogo, qualecumque est, boni consulas cogitesque alios, cum multum tibi darent, plus sibi reliquisse". Cui Socrates: "Quidni tu", inquit, "magnum munus mihi dederis, nisi forte te parvo aestimas? Habebo itaque curae, ut te meliorem tibi reddam, quam accepi". Vicit Aeschines hoc munere Alcibiadis parem divitiis animum et omnem iuvenum opulentorum munificentiam.

(*De Beneficiis* I 8. 1-2)

[3]

Sic est. non muto sententiam: fuge multitudinem, fuge paucitatem, fugė etiam unum. Non habeo, cum quo te communicatum velim. Et vide, quod iudicium meum habeas: audeo te tibi credere. Crates, ut aiunt, huius ipsius Stilbonis auditor, cuius mentionem priore epistula feci, cum vidisset adulescentulum secreto ambulantem, interrogavit, quid illic solus faceret? "Mecum", inquit, "loquor". Cui Crates "Cave", inquit, "rogo, et diligenter adtende; cum homine malo loqueris".

(*Epistulae*, X 1)

[4]

Studiorum quoque quae liberalissima impensa est tam diu rationem habet, quam diu modum. Quo innumerabiles libros et bybliothecas, quarum dominus vix tota vita indices perlegit? Onerat discentem turba, non instruit, multoque satius est paucis te auctorlbus tradere, quam errare per multos. Quadraginta milia librorum Alexandriae arserunt; pulcherrimum regiae opulentiae monimentum alius laudaverit, sicut T. Livius, qui elegantiae regum curaeque egregium id opus ait fuisse. Non fuit elegantia illud aut cura, sed studiosa luxuria, immo ne studiosa quidem, quoniam non in studium sed in spectaculum comparaverant, sicut plerisque ignaris etiam puerilium litterarum libri non studiorum instrumenta sed cenationum ornamenta sunt. Paretur itaque librorum quantum satis sit, nihil in apparatum. "Honestius", inquis, "hoc se impensae quam in Corinthia pictasque tabulas effuderint". Vitiosum est ubique, quod nimium est. Quid habes, cur ignoscas homini armaria e citro atque ebore captanti,

corpora conquirenti aut ignotorum auctorum aut improbatorum et inter tot milia librorum oscitanti, cui voluminum suorum frontes maxime placent titulique? Apud desidiosissimos ergo videbis quicquid orationum historiarumque est. tecto tenus exstructa loculamenta; iam enim inter balnearia et thermas bybliotheca quoque ut necessarium domus ornamentum expolitur. ignoscerem plane, si studiorum nimia cupidine erraretur. Nunc ista conquisita, cum imaginibus suis discripta sacrorum opera ingeniorum in speciem et cultum parietum comparantur.

(De *Tranquillitate Animi* IX 4-7)

C- VOCABULARY:

accipio ere accepi acceptum, v.t.: accept, receive.

adulescentulus i, m. : a very young man.

Aeschines is & i, m. : an Athenian philosopher, disciple of Socrates.

aestimo are avi atum, v.t. : to appraise, estimate the value of anything, rate, value.

aio (defective verb, mainly used in present and imperfect indic.): to say, affirm, assert. ut aiunt: as the saying goes.

ambulo are avi atum, v.i. : to walk, wander.

animus i, m. : soul, heart.

apparatus us, m. : a preparation, preparing, provision, equipment, apparatus, brilliant preparations, splendour, pomp, display.

apud, prep. with acc. : at, near, by, with, among.

ardeo ere arsi - v.i. : to burn, glow, be on fire.

armarium i, n. : a cupboard, chest.

attendo ere attendi attentum, v.t.: to stretch to, direct the attention towards, attend to

auctor oris, m. :an originator, causer, doer, author.

audeo ere ausus sum, v.t. & v.i. : to be daring, to dare, venture, bring oneself to.

balnearius a um, adj : belonging to the bath, lurking about baths.

balnearia orum, n. pl. : baths, bathing rooms.

beneficium ii, n. : kindness, favour, benefit, service.

bybliotheca ae, f. (a Greek word): a library.

capto are avi atum, v.t. : seize, catch at, lay hold of, hunt, after, desire, seek, entrap, entice, allure.

caveo ere cavi cautum, v.t. : to be on one's guard, beware, take care for, provide.

cenatio onis, f. : an eating room, dining hall.

citrus i, m. : the citrus, a kind of African cypress (with an aromatic timber used in making furniture), the citron tree.

cogito are avi atum, v.t. & v.i. : to turn over in the mind, think, reflect at, consider, intend, plan.

communico are avi atum, v.t. : share, divide out, communicate, join, unite, take a share in, participate in.

comparo are avi atum, v t. : to prepare, get ready, provide, furnish, arrange, dispose.

conquiro quirere quisivi quisitum, v.t.: to seek for, bring together, collect, get together, search for.

conquisitus a um, pf. p. : sought after, selected, chosen, costly.

consulo ere sului sultum, v.i. : deliberate, reflect, consult, consider.

Corinthius a um, adj. : Corinthian.

credo ere credidi creditum, v.i. : to trust;with acc. & dat.: to entrust, trust something to someone; with dat.to trust in, rely

upon, believe, give credence to.

cultus us, m : tilling, cultivation, tending, reverence.

cum (less correctly quum), conj. : when, since, although.

cupido inis, f. : longing, desire, ambition, avarice, physical desire.

cur, interrog. adv. : why?

cura ae, f. : care, carefulness, concern, attention,

desidiosus a um, adj. : slothful, idle, lazy, involving or causing idleness.

dignus a um, adj. (with abl.) : worthy, deserving, fitting, suitable.

diligenter, adv. : attentively, carefully, assiduously, diligentius: adv. (compar.) more attentively, more carefully.

disco ere didici -, v.t. : to learn, get to know, find out, become acquainted with, learn to recognize

discribo ere scripsi scriptum, v.t.: arrange, classify, define, allot, fix, appoint.

diu, adv : for a long time.

divitiae arum, f. pl. : wealth, riches.

domus i, f. : a house, home, dwelling, abode.

dono are avi atum, v.t. : to present, offer.

e or ex, prep. (with abl.) : from.

ebur oris, n. : ivory.

effundo ere fudi fusum, v.t. : to pour out, pour forth, shed, squander, give oneself to, indulge in.

egregius a um, adj. : not of the common herd, excellent, extraordinary, distinguished.

elegantia ae, f : taste, refinement, grace.

enim, conj : indeed, truly, certainly, for.

epistula ae, f : a letter, epistle.

ergo, adv : consequently, therefore, accordingly, then.

erro are avi atum, v.i. : to wander, stray, rovetbe in error.

etiam, conj. : still, also, besides, even

expolio ire il & ivi itum, v.t. : to smooth, polish, refine.

exstruo ere struxi structum, v.t. : to heap up,pile up,build up.

facio ere feci factum, v.t. : to make, do, commit, cause.

facultas atis f : possibility, apportunity, power, means, capacity, ability

forte (abl. of fors fortis used adverbially): by chance, accidentally, as it happened.

frons frontis, f. : the forehead, brow, front, the outside end of a book roll.

fugio ere fugi fugitum, v to take to flight, run away v.t.: to flee from, avoid, shun.

iam, adv. : now, already, presently.

habeo ere ui itum, v. t. : to have, possess

historia ae, f. : inquiry, historical narrative, history, narrative.

homo inis, m. : man, human being.

honeste. adv. : respectably, honourably, properly.

honestus a um, adj. : honoured, respectable.

ideo adv : on that account, therefore, for that reason, for that purpose.

ignarus a um, adj. (with genit) : ignorant of, unacquainted with, inexperlenced in.

ignosco ere ignovi notum, v. t. & v to overlook, forgive, pardon, (with the dat. of the person).

ignotus a um, adj . : unknown, ignoble, obscure, ignorant.

illic, ads . : there, at that place, therein, in that ratter.

imago inis, f. : an image, copy, likeness, representation, portrait, figure, statue, idea, conception.

immo, adv . : (correcting preceeding words) no, yes, on the contrary or rather.

impendo ere ndi nsum, v.t. : to weigh out, to expend, lay out.
impensus a um, (pf. part.) : freely expended, considerable, great:
impensa ae, f. : expense, out lay.
improbo are avi atum, v.t. : to disapprove, blame, reject, condemn.
index icis, m. : one that informs or indicates, a title, superscription.
ingenium i, n. : nature, natural constitution, natural disposition, temperament, character, ability, talent, genius.
ingratus a um, adj. : unpleasant, unthankful, ungrateful.
iniuria ae, f. : an injury, injustice, wrong, insult.
innumerabilis e, adj. : that cannot be counted, innumerable.
inquam inquis inquit inquimus inquitis inquiunt; I say, you say, he says etc.
instrumentum i, n. : equipment, tool, an irnplement, storė, stock.
instruo ere struxi structum, v.t.: to erect, set up, build, equip, furnish wlth, provide.
inter, prep. (with acc.) : between, among, amid.
interrogo are avi atum, v.t. : ask, question, interrogate, examine, argue by syllogism.
invenio ire veni venturn, v.t. : to come upon, find, meet with, find out that, acquire, get.
itaque, adv. : and thus, and so, therefore, for that reason.
iterum, adv : again, a second time.
iudicium i. n. : a trial, legal investigation, decision, judgement, understarsding, good judgement.
iuvenis is, adj. : young, youthful, as substantive: a young man, young woman.
laudo are avi atum, v. t. : to praise.
liber libri, m. : a book.

liberalis e, adj. : relating to freedom, becoming to a freedman, gentlemanlike, liberal, generous.

litterae arum, f. pl : a letter, epistle, literature, letters, scholarship .

loculamentum i, n. : a case, box.

loquor loqui locutus sum dep., v. t . & to speak, speak of .

luxuria ae, f. : rankness, exuberant growth, excess, prodigality, extravagance .

maxime g adv. (superl. of magis) in the highest degree, most of all, especially, very.

melior ius (gen oris) compar. of bonus a um: better.

mentio onis, f. : a speaking of, mention. mentionem facere (with gen.): to mention.

milia ium, n . pl . (numeral) : thousands.

modus i, m. : a measure, manner, mode, way, method.

monimentum i (= monumentum i), n . : a memorial , monument; a commemorative building, a temple, written memorial, annal, memoirs.

multitudo inis, f. : a large number, multitude, crowd, mob .

munificentia ae, f. : generosity, bountifulness.

munus eris, n . : an office, function, employment, duty, affectionate service, favour, gift, present .

muto are avi atum, v . t . : move, shift.

ne , conj; (with subjunctive) : lest , that not .

necessarius a um t adj . : necessary, unavoidable, inevitable.

nihil (or nil), n. (indeclinable) : nothing.

nimius a um, adj. : very great, very much, excessive. as substantive: nimium: much, a great deal, too much.

nisi, conj : if not, unless.

nunc. adv : now.

offero offerre obtuli oblatum, v.t.: to carry or bring to, present, offer.

omnis e, adj. : all, every, whole.

onero are avi atum, v . t . : to load, freight, burden, fill, weigh down, oppress, aggravate .

opulentia ae, f. : wealth, richese opulence, power.

opulentus a um, adj. : rich, wealthy, opulentl powerful.

opus eris, n. : a work, labour, building, a literary work .

oratio onis, f. : speaking, speech, language, prose.

ornamentum i, n . : equipment, trappings, furniture, ornament, decoration, honour, distinction.

oscito are avi atum, v.i. : to open the mouth, gape, yawn. oscitans antis, (pres. partic.) : yawning, sleepy.

par paris, adj. : equal, like, match.

pareo ere parui paritum, v.i. : to appear, become evident, serve.

paries ietis, m. : a wall, the wall of a house.

paro are avi atum, v.t. : to prepare, make ready, provide, furnish.

parvus a um, adj. : little, small, insignificant.

paucitas atis, f. : fewness, scarcity, paucity.

pauper eris, adj. : poor.

perdo ere didi ditum,v.t. : destroy, do away with, lose.

pereo ire ii & ivi itum,v.i. : to be lost, perish, pass away, be wasted, be spent in vain.

perlego ere legi lectum, v.t. : to survey thorougnly, to read through.

pictus a um, (perf. partic. from pingo ere pinxi pictum v.t.: to paint, draw, embroider, decorate, adorn.

pigre, adv. : slowly, sluggishly, (pigrius compar.).

placeo ere ui (& itus sum) itum (with dat.): to please, be agreable, to be acceptable, to.

plane. adv. : distinctly, intelligibly, wholly, entirely. quite, thoroughly, certainly.

plerusque raque rumque & pl. plerique raeque raque, adj.: very, many, the most part, a large part.

plus pluris, adj. (compar. of multu a um): more

possim is it imus etc. subjunctive of possum posse potui,v.i.: to be able, can.

prior ius (gen . oris), adj . : former, first .

pro, prep. (with abl.) : for, on behalf of, in favour of, as a reward for.

puerilis e, adj . : youthful, boyish, puerile, childish, silly.

pulcherrimus a um, adj. (superl; of pulcher ra rum): most beautiful, very beautiful.

quadraginta, (numeral) : forty.

qualiscumque qualecumque, adj.: of whatever kind, of whatever sort, any, whatever.

quam, adv. : as, than.

quantus a um, adj. : of what size, how great. relat. correlated to tantus: (as great) . . . as.

quidem, adv. : indeed, even, ne. . . quidem: not even .

quidni ? : why not ?

quis quid, interrog. pro.- who? what?

quisque quaeque quidque (and as adj. quodque) pron.: each, every, everyone, everybody, everything.

quisquls quaequae quidquid (quicquid and as adj. quodquod), pron. relat.: whoever, whichevert whatever.

quoniam, conj. : since, seeing that, whereas, because.

quoque, adv : al so, too.

ratio onis, f . : a reckoning, account, calculation, computation, consideration, affair, business.

recipio cipere cepi ceptum, v.t. : to take back, regain, recorrer, receive .

reddo ere didi ditum, v. t. : to give back, restore, return.
regia ae, f. : the royal dwelling, the palace, the court, a capital city.
regius a um, adj. : kingly, royal.
relinquo ere liqui. lictum, v.t. : to leave, leave behind, bequeath.
rex regis, m. : king.
rogo are avi atum, v.t. : ask, question, ask a favour .
sacer sacra sacrum, adj . : sacred, holy, consecrated. sacrum i, n.: a holy thing or place, a shrine, a sacrifice.
sacra orum, n. pl. : holy things or places, sacrifices .
satis adv. : enough, sufficiently, fairly quite .
satius compar., adv. : better, more advantageous.
secerno ere crevi cretum, v.t. : to separate, part, sunder, distinguish.
secreto, adv. : apart, separately.
secretus a um, adj. : set apart, separate, alone, special, hidden, secret.
sed, conj. : but.
sententia ae, f. : a way of thinking, opinion, thought, meaning, purpose.
sentio ire sensi sensum, v.t. : to feel, realize, perceive, think, suppose.
sic, adv. : so, thus, in thls way.
sicut. adv. : as, just as
Socrates is, m. : Socrates, the famous Athenian philospher .
solum i, n. : soil, ground, earth, land.
solus a um, adj. : alone, only, sole.
species ei, f. : a seeing, view, look, sight, look, shape, form , outward appearance, beauty, image, idea.
spectaculum i, n . : a sight, show, spectacle.
sterilitas atis, f. : unfruitfulness, barrenness.
studiosus a um, adj . : eager, zealous, diligent, anxious, striving.

studium i, n. : zeal, eagerness, fondness, enthusiasm, devotion to, study.

tabula ae, f. : a board, plank, table, a painted panel, a painting, picture.

tam, adv. : so far, to such a degree.

tamquam, adv. : just as, like as.

tectum i. n. : a roof, ceiling, a shelter, abode, dwelling.

tenus, prep. (with abl., always placed after its noun): up to, down to, as far as .

thermae arum, f. pl. (sc. aquae): warm springs, warm baths.

titulus i, m. : an inscription, label. title, glory, honour.

tot, (indeclinable numeral adj.) : so many.

totus a um, adj. : the whole, complete, entire.

trado ere didi ditum, v.t. : to hand over, give up, surrender, betray, report, relate, teach.

turba ae, f. : a tumult, uproar, disturbance, commotion, a mob, throng, crowd .

ubique, adv. : everywhere.

utor uti usus sum. dep. v.i. (with abl.): to use, make use of , employ, possess, enjoy, be intimate with.

video ere vici victum, v.t. : to see, perceive, observe, notice.

vinco ere vici victum, v.t. : to conquer, overcome, surpass, defeat, subdue .

vitiosus a um, adj. : faulty, defective, corrupt, bad, wrong, wicked.

vix adv. : with difficulty, only just, hardly.

volo velle volui, v.t. : to be willing, to wish.

volumen inis, n. : any thing rolled, a book, roll, scroll.

CATULLUS

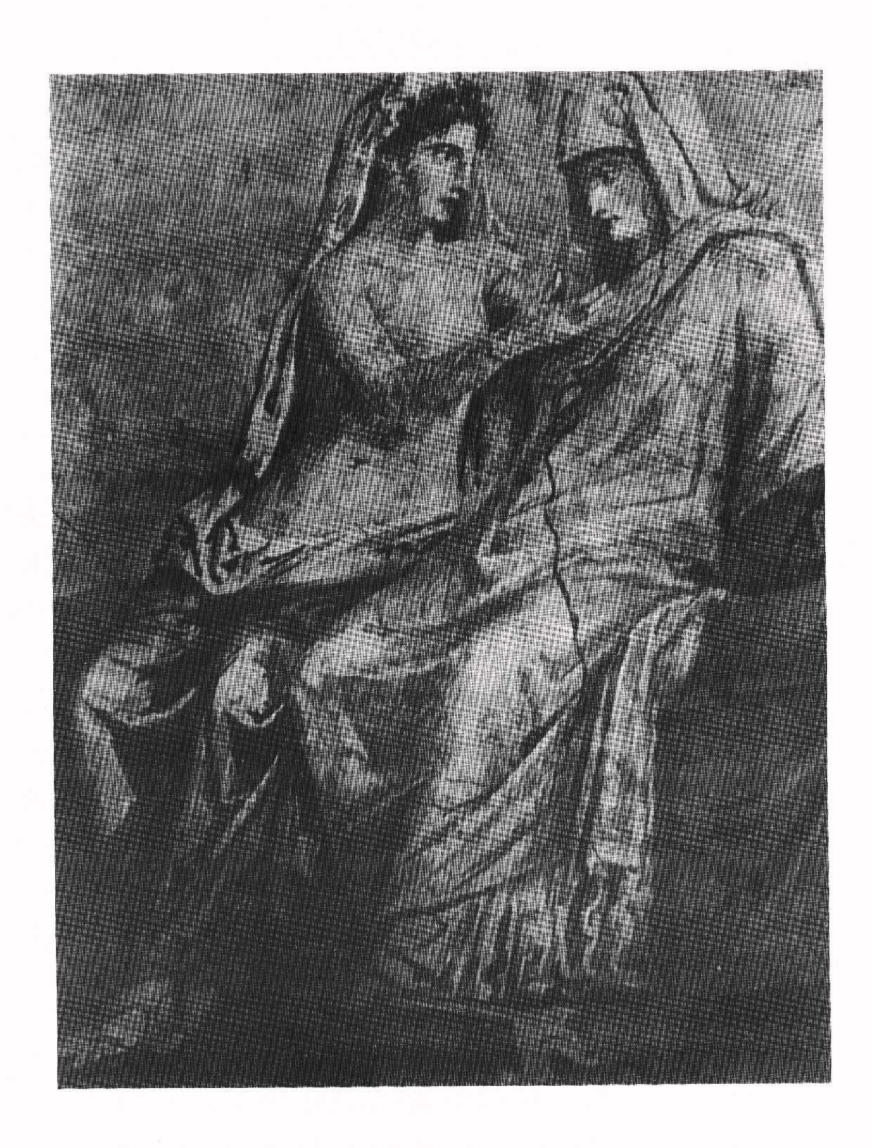
A . INTRODUCTION:

Gaius Valerius Catullus was born in 84 B.C. at Verona, being the son of a comparatively wealthy man, a friend of Julius Caesar and owner of a villa at Sirmio on Lake Garda. At the age of twenty-one, i.e. about 62 B.C., he left for Rome. It was with the orators, poets and historians of the day that Catullus formed his warmest friendships, and it is from the poems addressed to these that we can gather much about Catullus himself and contemporary life at Rome. It was among such society that Catullus spent four or five years in Rome. We see him as a gay youngman-about-town when things went well, but disgrunteed and cynical when times were bad and friends failed to come up to expectations. At one time hard up, at another cursing himself for an idle rogue.

It was his attachement to Clodia, sister of the infamous Publius Clodius. whom he calls Lesbia, which inspired him with the sweetest poems. But when he was disappointed in his love and when he sustained a heavy blow by the death of his brother he decided to leave Italy in 57 B. C., joining the staff of Memmius, who was sent out as a propraetor of Bithynia. On his way he visited the tomb of his brother in the Troad to which visit we are indebted for the immortal elegy (No. CI) ending with the very famous verse:

atque in perpetuum, frater, ave atque vale.

He returned from Bithynia poorer in pocket, but enriched with experience both of travel and of the ways of provincial governors. He was not, however, to live long after this. He died in 54 B.C. in his



13- Dies Nuptiarum Aldobrandini Florentiae

thirtieth year, like Shelley, and with him the Roman world lost a poet of exquisite pathos and tenderness, the equal of whom it was never again to see.

Chaucer (prob. 1345-1400), who borrowed so freely from Ovid and Vergil, seems not to have known Catullus: but Skelton (1460?-1529) almost certainly did, as we see from ***"The Nun's Lament for Philip Sparrow"***. This was written shortly after 1500, and laments the death of a bird killed by a cat in an Elegy of more than thirteen hundred lines:

"When I remember'd again
How my Philip was slain,
I wept and I wailed ,
The tears down hailed;
But nothing it avail'd
To call Philip again
When Gib our cat hath slain.

....

It had a velvet cap,
And would sit on my lap ,
And seek after small worms,
And sometimes white bread crumbs;
And many times and oft.
Within my breast soft
It would lie and rest."

That Catullus should have made a special appeal to the Elizabethan love poets was to be expected. Recollections occur in Wyatt (1503?-1542), who brought to English poetry the inspiration he

had found in Italy, and in Sir Philip Sidney (1554-1586). But the influence of Catullus on English poetry is most marked in the Marriage Hymns so popular in the Elizabethan age. Spencer's (1552?-1599) "***Epithalamium***" is full of the spirit of the Marriage Song which Catullus wrote (no. LXI) to celebrate the wedding of his friend Manlius to Aurunculeia. Ben Jonson (1572-1637), who studied the Roman poets when he should have been laying bricks, inserts into his play "***The Barriers***" an actual translation of some beautiful lines from Catullus other Wedding Hymn (no. LXII, 11.39-58). He also adapted the famous "***Vivamus, mea Lesbia***" (no. V), which has also been translated by many other English poets, including Crashaw (1612?-1649) and Coleridge (1772-1834).

The poets of the seventeenth century also were influenced by the spirit of Catullus, especially Herrick (1591-1674) and to some extent Cowley (1618-1667). Herrick's lyrics, epigrams and especially Marriage Hymns reveal his debt to the Roman poet. He acknowledges this in the toast:

> "Then this immensive cup of aromatic wine,
> Catullus, I quaff up to that terse muse of thine".

In his poem "***To Anthea***", he writes:

> "Give me a kiss, and to that kiss a score;
> Then to that twenty add a hundred more;
> A thousand to that hundred : so kiss on,
> To make the thousand up a million.
> Treble that million, and when that is done
> Let's kiss afresh, as when we first begun".

Here we have an obvious imitation of the "Vivamus" lyric, the

more successful because of its brevity. It would be easy to collect line after line that shows similarities, if not actual borrwings. But Herrick is incapable of the Roman poet's passionate intensity which is due to his sincerity and depth of feeling. Donne (1571/2-1631) who as a youngman loved and hated with the same intensity, would have had much in common with Catullus. "***For God's sake hold your tongue and let me love***" might be described as the most Catullan line in English poetry.

In the eighteenth century, when poetry sprang from the wits rather than the heart, the influence of Catulius was naturally less. Pope (1688-1744) took the idea, though little else, of the "***Rape of the Lock***" from Catullus' translation of Callimachus, "***Lock of Berenice***". He could not have gone to the original Greek, since it is only some few years ago in the twentieth century that fragments of the poem were found on a papyrus in the sands of Egypt. Swift (1667-1745) made a version which captures something of the terseness of the original quatrain of Catullus (no. XCII):

"Lesbia forever on me rails.
To talk of me she never fails.
How, hang me, but for all her art,
I find that I have gained her heart.
My proof is this : I plainly see
The case is just the same with me;
I curse her every hour sincerely,
Yet, hang me, but I love her dearly"

There was one poet, however, in the eighteenth century who, although it is unlikely that he ever read a word of Catullus, has more in common with him than has any other modern poet. This is Burns (1759-1796) who possessed the same tenderness, humour, sensuousness, and sympathy with man and nature. In both poets we find the same coarseness without depravity coupled with a simplicity and sincerity which hated shame and baseness.

> "My love is like a red, red rose,
> That's newly sprung in June"

This stlye is nearer to Catullus than most translations. And many of Burns's lyrics such as "***A fond kiss***" and "***When I think of the Happy Days***" could be matched by poems of Catullus.

Perhaps the most successful translation of any poem of Catullus is the version of Poem III translated into the dialect of the Scottish poetry by G.S. Davies (1569-1626).

> Weep, weep, ye Loves and Cupids all,
> And like Man o'decent feelin':
> My lassie's lost her wee, wee bird,
> And that's a loss, ye'll ken, past heelin'
>
> The lassie lo'ed him like her een:
> The darling wee thing lo'ed the ither,
> And knew and nestled to her breast,
> As ony bairnie to her mither.
>
> Her bosom was his dear, dear haunt
> So dear, he cared na lang to leave it;
> He'd nae but gang his ain sma' jaunt,
> And flutter piping back bereavit.

The wee thing's gane the shadowy road
That's never travelled back by ony:
Out on ye, Shades ! ye're greedy aye
To grab at aught that's brave and bonny.

Puir, foolish, fondling, bonnie bird,
Ye little ken what wark ye're leavin':
Ye've gar'd my lassie's een grow red,
Those bonnie een grow red wi' grievin".

That the Romantic poets turn to Catullus so little is surprising. Wordsworth (1770-1850), like Milton (1608-1674), we should not expect to have been sympathetic to him. Coleridge translated one poem (no. V), and also experimented in what he calls "Catullian Hendecasyllables".

Keats (1795-1821) has sometimes been compared to Catullus, but the comparison does not extend far beyond the fact that Keats also was deeply affected by the death of a brother, and shortly afterwards fell in love with a woman through whose inspiration came his greatest period of poetic creation. His alternating moods of love and jealousy, of ecstasy and torment and finally despair have a similarity to the tragic love affair of Catullus.

Shelly (1792-1822) who found inspiration in so many of the classical poets, and who read right through Livy and Lucretius, and made translations from Virgil, never mentions Catullus' name. Even the lines from his poem "***To Constantia Singing***" are more likely to have been suggested by Sappho's poem than by Catullus' translation of it (Poem LI). Byron (1788-1824) translated this poem, as well as "Lugete, O Veneres" (Poem III).

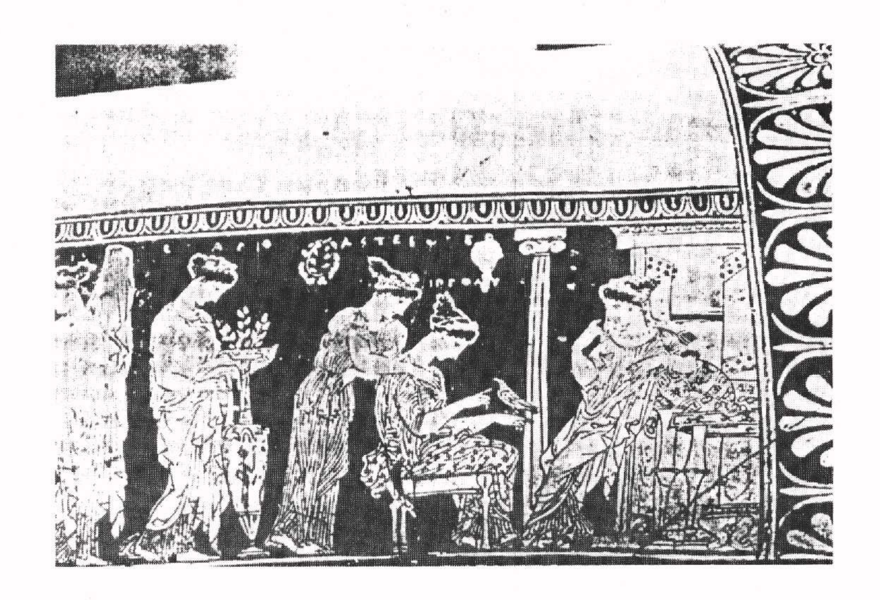
Macaulay (1800-1859) loved Catullus, and said of him: "I have pretty near learned all that I like best in Catullus. He grows on me with intimacy ... there are chords of my mind which he touches as no body else does. The first lines of "Miser Catulle"; the lines to Cornificius, written evidently from a sick-bed; and part of the poem beginning "Sique recordanti" affect me more than I can explain. They always move me on tears".

Thomas Hardy (1840-1928) translated the "Sirmio" poem (no. XXXI), C.S. Calverley (1831-1884) made of it a sonnet, R.L. Stevenson (1850-1894) wrote a poem which makes an interesting comparison with Catullus' "Old Yacht" (Poem IV). There is a version of this poem by James Elroy Flecker (1884-1915).

Swinburne (1837-1909) also admired Catullus, and wrote a poem to him in Latin as well as another in English, and in his Elegy to Baudelaire, "Ave atque vale", the Roman poet speaks again:

"For thee, O now a silent soul my brother
Take at my hands this garland, and farewell."

In modern poetry the influence of Catullus has not been conspicuous, but J.C. Squire has written a poem to him, and Laurence Binyon's (1869-1943) "Sirmione" describes a visit to "the old ruined walls" that some have thought to be the remains of Catullus' villa. But the greatest tribute to Catullus in English literature comes from the pen of Tennyson (1809-1892). He imitated several of the metres of Catullus, including the metre of "Collis O Heliconii" in his "Jubilee Ode". His hendecasyllables trip as lightly as those of his master:



14- "Passer, deliciae meae puellae"

Look, I come to the test, a tiny poem

All composed in a metre of Catullus....

The following poem, written after his visit to Catullus' villa at Sirmio, expresses the deep affection that he felt for the "tenderest of Roman poets":

"Row us out from Desenzano, to your Sirmione row !

So they row'd, and there we landed. "O venusta Sirmio !"

There to me thro'all the groves of olive in the summer glow,

There beneath the Roman ruin where the purple flowers grow,

Came that "Ave atque vale" of the Poet's hopeless woe,

Tenderest of Roman poets ninteen-hundred years ago,

"Frater ave atque vale"– as we wander'd to and fro...etc".

B. SELECTIONS:

1- The Sparrow of Lesbia Dies

Lugete, o Veneres Cupidinesque,

et quantum est hominum venustiorum.

passer mortuus est meae puellae,

passer, deliciae meae puellae,

quem plus illa oculis suis amabat: 5

nam mellitus erat suamque norat

ipsam tam bene quam puella matrem.

nec sese a gremio illius movebat,

sed circumsiliens modo huc modo illuc

ad solam dominam usque pipilabat. 10

qui nunc it per iter tenebricosum

illuc, unde negant redire quemquam.

at vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
tam bellum mihi passerem abstulistis. 15
vae factum male ! vae miselle passer !
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

(Cat. III)

2- Vivamus Atque Amemus

Vivamus, mea Lesbia, atque amemus,
rumoresque senum severiorum
omnes unius aestimemus assis.
soles occidere et redire possunt:
nobis cum semel occidit brevis lux,
nox est perpetua una dormienda.
da mi basia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum.
dein, cum milia multa fecerimus,
conturbabimus Illa, ne sciamus,
aut ne quis malus invidere possit,
cum tantum sciat esse basiorum.

(Cat. V)

C- VOCABULARY:

aestimo are avi atum,v.t.	: to value, estimate.
alter ra rum, adj.	: the one, the other (of two).
as assis, m	: a copper coin (worth a little more than a farthing).

at, conj. : but, (also used to introduce a curse or imprecation)

aufero aufferre abstuli ablatum, v.t.: to take away, carry away, take by force, steal.

basium i, n. : kiss

bellus a um, adj. : pretty, charming.

bene, adv. : well.

brevis e, adj. : short. brief.

centum, indecl. adj. : hundred.

circumsilio ire, v.i. : to leap or jump round, to hop about, to dance around.

conturbo are avi atum, v.t. : throw into confusion, derange, disorder, wipe out.

Cupido inis, m. : Cupid, the god of love, son of Venus.

Cupidines, pl. : Cupids.

dein, deinde, adv. : then, next.

deliciae arum, f. pl. : a delight, sweet heart.

devoro are avi atum,v.t. : to swallow, devour, consume.

dormio ire ivi itum,v.i. : sleep, be asleep.

eo ire ivi & ii itum,v.i. : to go.

facio ere feci factum, v.t. : to make, do.

factum i, n. : deed.

fleo ere evi etum, v. i : to weep, cry. v.t : to lament,mourn for.

gremium i, n. : lap, bosom.

homo inis, m. : man.

huc, adv. : to this place.

Illuc, adv. : to that place, thither.

invideo ere vidi visum, v.t. & v.i.: to cast an evil eye on (with dat.) envy, grudge.

iter itineris, n. : way, journey, road.

Lesbia ae, f. : Lesbia (proper name)

lugeo ere xi ctum, v.t. & v.i. : to mourn, lament.

lux lucis, f. : light.

male, adv. : badly, wickedly.

mellitus a um, adj. : honey-sweet.

mille, indecl. adj. : thousand. milia, n. pl.: thousands

misellus a um, adj. : wretched.

modo, adv. : only, just now.- modo... modo: sometimes... othertimes.

morior moriri mortuus sum, dep. : to die.

nam, namque, conj. : for.

ne, conj. : lest.

nego are avi atum, v.t. & v.i. : to say no, deny, refuse.

norat : contraction for noverat (see nosco).

nosco ere novi notum,v.t. : to get to know,learn,recognize,allow.

nox noctis, f. : night.

occido ere idi asum, v.i. : to fall , set, go down, perish.

ocellus i, m. : dimunitive of oculus.

oculus i, m. : eye.

opera ae, f. : work, care, attention.

Orcus i, m. : Orcus, the infernal regions, the god of the lower world, the lower world, death.

passer is, m : sparrow.

perpetuus a um, adj. : constant, uninterrupted.

pipilo are avi atum, v.i. : to twitter, chirp.

plus, adv. : more.

quam, adv. : how, as, than.

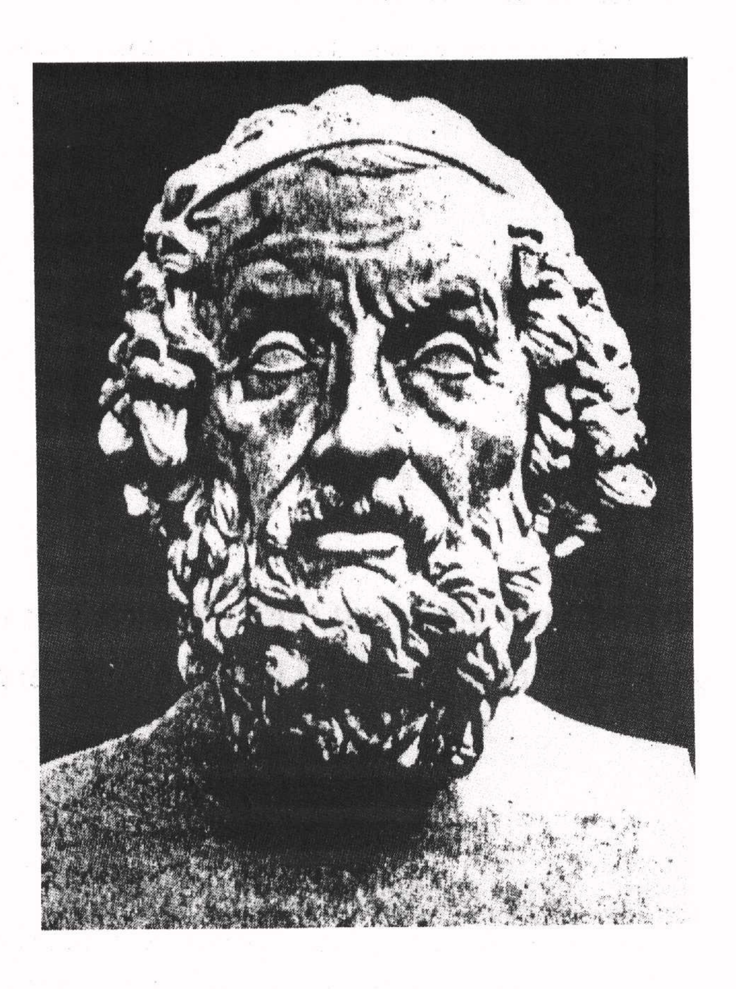
quantus a um, adj. : as much as, as great as.

quantum... hominum : tot quot sunt homines (i.e. the neuter of the adj. with the gen. of the noun is frequently used by

	Catullus instead of the adj. and noun in agreement).
quis qua quid, indef. pron.	: someone, anyone.
quisquam quaequam quidquam (or quicquam), pron.	: anybody, anyone, anything (usually after negative).
redeo ire ii itum, v.i.	: to return.
rubeo ere- - v.i.	: to be red, blush.
rumor oris, m.	: report, rumour.
scio ire ivi itum, v.t.	: to know, have skill in, know how do.
secundus a um, adj.	: second, following, favourable.
senex senis, m.	: old man.
severus a um, adj.	: stern, strict.
sol solis, m.	: sun.
tam, adv.	: so, to such a degree.
tantum, adv.	: so much, so greatly, only.
tantus a um, adj.	: so great.
tenebrae arum, f. pl.	: shades, darkness.
tenebricosus a um, adj.	: dark, gloomy
turgidulus a um, adj.	: swollen.
vae, interj.	: alas.
Venus eris, f.	: Venus; goddess of love, wife of Vulcan and mother of Cupid.
Veneres Cupidinesque	: Goddess of love and her attendant Cupids .
venustus a um,adj. (from Venus)	: charming, lovely, graceful.
vivo ere vixi victum, v.i.	: to live .
unde, adv.	: whence.
usque, adv.	: continuously, as far as, as long as.

Part III

An outlined Survey of the Classical Literature with hints to its Survival in Western Literature



15- Homeros

FOREWORD

A - THE CLASSICAL HERITAGE

What we know about the debt of Modern world to the Greeks and Romans would fill a whole library. Yet we have to deal with this question here due to its importance particulary for the students of English. First of all we have to admit that we are not in a position to assess the full extent or the precise nature of this indebtedness to the ancient world. After so many centuries of effort we see the scholars still at the primitive stage of discovery, where unexplored ground before them is so vast that they can do no more than just probe it at random. Like early travellers in Africa, they are familiar with a stretch of coastline here, a river there, but the overall plan of our continent is hidden from them.

The role played by the Greeks in the great drama of Universal History makes them a connecting link between ancient East and the modern world. A rapid review of the stream of Greek History will enable us to judge of the place of Greece in history. The story of Trojan Wars (in the first quarter of the 12th century B.C.) embellished by poetry with marvels, (i.e. the Homeric epics), is a legendary version of some part of the everlasting contest between East and West. After this legendary period comes the colonial period (from the middle of the 8th to the early part of the 6th century B.C.), when the Greeks make inroads on the commercial dominion of Phoenicia and a part of Asia Minor practically becomes European by the settling of Greek cities on its coasts. Then the powers of the East, embattled by Persia, advance in their turn, Asiatic Greece is conquered, European Greece is threatened and has to fight for life on her own soil. yet by sea and land

Greece is triumphant in the two decisive battles of Marathon (490 B.C.) and Salamis (480 B.C.), by which the future of civilization is settled. Then Greece, after reaching the highest point of culture in art and literature (in the fifth century B.C.) is weakened by internal dissensions and loses ground both in East and West. Her old foes, the Persians, regain some of their former power on the sea-board of Asia Minor; in the West Greek dominion is lessened by the rising power of Carthage and Rome, and the last effort of Greece for political dominion there fails when the phalanx of Pyrrhus (319/8-272 B.C.) is overcome by the Roman legion. The expression "Pyrrhic victory", a victory won at too great a cost, alludes to an exclamation attributed to Pyrrhus after the battle of Asculum (279 B.C.), where he routed the Romans but lost the flower of his army. He said: "one more such victory and we are done!". Yet the predecessor of Pyrrhus, the Macedonian king Alexander the Great (356-323 B.C.) had reconquered the East and had spread Greek culture and an artificial Greek nationality over a large part of the world. Into this new Hellenistic world Rome forces her way, and at once secures political supremacy.

Rome, however, never supplants the language and culture of Greece, but largely accepts them herself untill much of her own power is transferred to a Greek City, Constantinople (founded 324 A.D.). Hence, at the revival of letters, the products of the old Greek mind come forth to transform the Western world.

Of all histories the Greek one is the most abounding in consequences to the modern The true ancestors of the European nations are not those from whose blood they are sprung, but those

from whom they derive the richest portion of their cultural inheritance. The battle of Marathon is more important than any other battle in the European history. If the issue of that day had been different, the Britons and the Saxons might have been still wandering in woods. The Greeks are also the most remarkable people who have yet existed. This high claim is justly made on the grounds of the power and efforts that were required to achieve what they did for themselves and for mankind. They were the beginners of many things of which the modern world can boast.

It was they who originated political freedom and first produced historical literatures and that a perfect one of its kind. The same wonderful race achieved the height of excellence in oratory, poetry, sculpture, architecture. In the European tradition they were founders of mathematics, of physical science, of philosophy of human nature and life. In each of these departments of skilled and systematic acquirement they made for themselves those first steps on which all the rest depend. Freedom of thought was their grand invention, and they bestowed it on the world, a heritage for all ages to come. Infettered by pedantries or superstitions, they looked the world in the face, and questioned nature in that free, bold spirit of speculation which, for good or for ill, has worked so powerfully in modern Europe. All these things the Greeks achieved in the two or three centuries during which they shone as one among the most gifted nations of the world. This while the many centuries that have since passed away have added little in comparison, to human attainments and human development on the intellectual side of our nature. Such, in its extreme form. is the claim advanced for the Greeks. What is certain

is that, even if they received the rudiments of art and literature, and the germs of political and social organization from other countries such as Asia Minor, Egypt, or Phoenicia they impressed a new and original character on that which they received.

The history of the Greeks as a leading people, compared with that of many other nations, is brief. Yet the interest belonging to it is enduring and engrossing. Greece gave to the world the first example of a democracy the "polis" or city-state, the free, self-governing state in which every citizen feels a personal interest, but can always take a personal part in the decision of questions intimately connected with his personal welfare as a member of a political community. In ancient Oriental empires we find only a master and his subjects: in the Greek city-states the people decided and acted for themselves, and were politically responsible to themselves alone for their actions.

There can be little doubt that this condition of freedom had much to do with the expansion of the human mind and with the progress made in all the arts of civilization, but beyond and apart from that stimulus to improvement, there was in the Greeks a special genius, an inborn spirit.

By the "Greek spirit" we mean the moral and intellectual character belonging to the best specimens of the Greek race in general and of the Athenians in particular. There are two great features in Greek life and religion, namely the worship of the "Beautiful" and the worship of the "Human". As regards the first, the Greeks mind seemed as if looking at the world only on its side of beauty. The Greeks called the universe "cosmos" i.e. "divine order" or "regularity". Greek religion became in its essence a devotion to the fine arts. All man's

powers were given to producing works of the imgination. This was the inspiration of the Greeks: the arts became religion, and religion ended in the arts. As to the Greek worship of "Humanity", the Greek had strong human feelings and sympathies. He threw his own self into nature and humanized it. He gave a human feeling to clouds, forests, rivers, seas,...etc. Rising above the idolatry of Egypt, he worshipped human power, human beauty and human life. In his conception of a God he realized a beautiful human being not merely animal beauty, but the intelligence which informs and shines through beauty. He thus moulded into the shape of Gods, the visions of earth, and made a glorious human being into his divinity. The Hindoos worshipped God as a "power", the Egyptians as "life", the Greeks as "a physical and intellectual beauty personified in Man".

As for the Roman history its greatness lies in the fact that it is in a large sense, the history of the world from the time of Rome's supremacy down to the present day. Out of the Roman Empire arose the modern state system of Europe, and the Latin language, Roman law and institutions are still, in changed forms, alive and active in the modern world.

The essential feature of Roman history is the extension of Rome's power by war, for the carrying out of what was doubtless the unconscious purpose of her existence, viz: linking the nations together and preparing the way for Christianity. Opposed to the poetry and freedom of spirit among the Greeks the Romans had a constrained, unfeeling, prosaic intelligence.

Dutifulness "pietas" was the Roman watchword, and therefore law on earth, as a copy of the will of heaven, was the basis for Roman

civilization as a whole. The destiny of the Roman seems to have been to stamp on the mind of mankind the ideas of law, government and order. He showed his practical character by what he left behind him; works of public usefulness noble roads intersecting empires, huge aqueducts, bridges, excavations for draining cities, and especially that great system of law, the slow growth of ages of experience, which has contributed so largely to the jurisprudence of most European nations. Vergil knew what the Roman's work in life was when he sang, contrasting his country-men with Greeks:

"excudent alii spirantia mollius aera,
credo equidem vivos ducent de marmore vultus.
Orabunt causas melius, caelique meatus
describent radio et surgentia sidera dicent:
tu regere imperio populos, Romane, memento;
hae tibi erunt artes; pacisque imponere morem,
parcere subiectis, et debellare superbos"

(*Aeneid*, VI 847-853)

"Others, belike, with happier grace
From bronze or stone shall call the faces,
Plead doubtful causes, map the skies
And tell when planets set or rise;
But, Roman, thou - do thou control.
The nations far and wide;
Be this thy genious, to impose
The rule of peace on vanquished foes,
Show pity to the humbled soul,
And crush the sons of pride".

The influence of Palestine on religion and of Greece on art and literature, have to a great extent been wrought on the modern civilization through Rome which preserved and transmitted this inheritance. In Rome, as she established her powers all the ancient history is lost, and out of Rome all modern history comes. In the history of Rome we see how the power of a single small town grow into that of a moderate-sized territory, from that into a country, from a country into an Empire or a World. It was the mission of Rome in history thus to bring all the civilized peoples of the West, including Western Asia, under one dominion and one bondage. And this being a political condition, could only end in conquest from without the culture. What Rome had gathered up into one vast reservoir was given off in streams that, in due season, fertilized the mental soil of rude and restless nations who stepped into Rome's place.

B- PRELIMINARY SKETCH OF THE GREEK AND LATIN LITERATURE

The literature of Greece is the chief treasure which has come down to us from ancient times. In original power and in richness, beauty and force it far surpasses that of Rome, to whose writers the Greek predecessors indeed served, in form and style, as incomparable models of literary art. The literature of Egypt, Assyrla, Babylonia and Phoenicia has all but perished. The Hindoo drama has much merit, but is not to be named with the production of ancient Greece. At their best, the literary products of the Hindoo mind differ, not merely in degree but in kind, not only in form but in essence, from those consummate works, those perfect specimens of thought and style, to which the Hellenic intellect gave birth.

The Greeks were the first people who gave minds to thinking out a subject on a systematic plan. Greek taste– in its acute perception of true elegance and beauty, its hatred of extremes, its instinctive love of symmetry and fitness, its clear simplicity and avoidance of false ornament and colour– gave to Greek thought that form and finish in expression which the best moderns can realy attain to, and can never hope to surpass. For the thought of Greek writers it is enough to say that what they did, in some great branches, such as history, logic, and ethics, forms the foundation still for modern treatment of those topics. The language – wondrous for its musicality, beauty, wealth, precision, power and grace – which the Hellenic genius moulded into the finest instrument of human utterance that the world has ever known, enabled this most creative and original of nations to its conceptions the fittest garb of literary arts.

Latin authors took their Greek predecessors as models to be imitated. For this reason Latin literature, in its greater part. is considered as a continuance of the literary history of Greece. Thus we can never study any of them separated from the other. And in the following pages we shall deal with these main landmarks of classical literature:

I- Homer and Epic Poetry (c. 9th century B.C.).
II- Hesiod and Didactic Poetry (c. 8th century B.C).
III - Elegiac, Iambic and Lyric poetry (from the 7th century B.C.).
IV- Attic Drama (5th century B.C.).
V- Prose Writers (from the 6th century B.C.).
VI- The Alexandrian Age (300-30 B.C.).
VII- Latin Literature (to 80 B.C.).
VIII- The Golden Age (80 B.C. - 14 A.D.).
IX- The Silver Age (14C. 117 A.D.).

I. HOMER ("HOMEROS") AND EPIC POETRY

Epic poetry is the oldest literary "genre" in European history. With Homer it springs into being fully formed, mature in its techniques, and presenting a complete world of its own, yet wholly credible and convincing. From this foutain-head, resembling a spring of clear water which springs suddenly and in full flood from limestone slopes, a great stream of poetry runs through European literature.

About Homer himself we know almost nothing; the ancient Greeks themselves knew little more than we do; his date was very variously given by them. Most probably he lived about 9oo B.C. in Chios or any city of the Asiatic Ionia.

The subject of the "*Iliad*" (more than 15000 hexameters) is the "Wrath of Achilles" the Greek hero upon whose strength depends the victory of the Greek armies before Troy. Agamemnon, the king of Kings, insulted him taking the hero's concubine Briseis to himself. Achilles withdrew to his tent abandoning the war; consequently the Greeks were driven back to their ships and almost overwhelmed. Hector, the Trojan hero, was on the point of burning the Greek ships. Then followed the death of Achilles' intimate friend Patroklos at the hands of Hektor. Achilles, maddened with grief is reconciled with Agamemnon and goes out to revenge on Hektor the death of his friend. He kills Hektor and treats the body with gross outrage. But at length Achilles' anger has now spent itself and the hero feels pity for Priamos. Hektor's old father and returns the body to him.

The "*Odyssey*" (or "Odysseia", of about 12000 hexameters) in brief is the story of Odysseus' return from Troy to his native land and

kingdom "Ithake", and of the vengeance taken by him on the suitors of his wife Penelope during his absence. Thus while the "*Iliad*" (a poem on Ilion i.e. Troy) is a poem of war, the "*Odyssey*" has an entirely different theme and plot, still belonging to the Trojan Cycle, but really folktale and not saga. The theme of the "*Odyssey*" widespread motif of the man who is so long away from home that every one supposes him dead and he returns just in time to prevent his wife marrying another.

The two epics were preserved by the rhapsodists who sang lays at the banquets of the great and at public festivals. They were first written under Pisistratus the tyrant of Athens in the 6th century B.C. In language they represent Ionian Greek, with a slight mixture of Aeolic, as it was talked and written about 600 B.C. In Greece these poems were the foundation of poetical literature and were taught in every school, for all time since they have been, in their full, fresh beauty, stores of poetic imagery, models of art.

Among great modern scholars on Homer one must mention the German Friedrich Wolf (1759-1824), a professor at the University of Halle and one of the founders of modern classical philology. In his "***Prolegomena in Homerum***" (1795) he advanced the theory that the "***Iliad***" and the "***Odyssey***" as we have them were not the work of a single author but the blending of a number of poems, handed down by oral recitation arid unified by subsequent treatment. Thus Wolf is the originator of what we call the "Homeric problem" which is not yet settled and which probably never will be. Some scholars still believe that the "*Iliad*" and "*Odyssey*" were composed by two different poets. Others hold that they were composed by Homer; the first when he was in his prime; the second in old age. The arguments of these scholars

who deny Homer's authorship of the two epics are generally based on the belief that no man could have composed poems of such a length before the art of writing was known, the presence of repetitions and inconsistencies, the varying treatment of the gods, of moral questions, of history and mythology. Noteworthy is that Samuel Butler (1835-1902), in his study, "***The Authoress of the Odyssey***" (1897), held that the "***Odyssey***" was composed by a woman. He contended, largely by arguments of the 'no man could have composed this type", that the poem was composed by Nausicaa, the young princess of "***Odyssey***" 6., that she lived in Trapani in western Sicily, about 1050 B.C.. And that she chose to make the poem a feminine counterblast to the masculine "***Iliad***".

As for the Homeric influence in posterity, it is noteworthy that Homer was the object of deep reverence in ancient times both in Greece and Rome. His poems came to be regarded as a source of general wisdom and were constantly quoted. Latin literature begins with a translation of the "***Odyssey***" into Saturnians by Livius Andronicus (see below). Homer has taught later Greek and Latin poets the true art of illusion keeping himself in the background and leaving his characters to reveal themselves. This dramatic element is praised by Aristotle who also notices the unity of plot and perfection of structure in the two poems ("***Poetics***" VIII. 1-3). Homer is also remarkable for his vividness of expression, by which he gives life even to inanimate things, and makes the Gods behave like men (anthropomorphism).

"***Beowulf***", the most important epic in old English Literature is

much influenced by Homer[1]. Matthew Arnold (1822-88) in his lectures: "***On Translating Homer***" (1856), defines the characteristics of Homer as rapidity, plainness in thought and in diction and nobility[2]. Arnold also says that Homer has in common with Milton the noble and profound application of ideas to life, which is the most essential part of poetic greatness. Famous English verse translations of Homer were written by George Chapman (1559?-1634?) and Alexander Pope (1688-1744)- It was the former of these which evoked Keat's sonnet beginning: 'Much have I traveled in the realms of gold". Pope's "***Odyssey***" contains a famous line: "Welcome the coming, speed the parting guest" (XV. 74).

Pope's translation was "a very pretty poem, but you must not call it Homer" says Bentley[3]. There are excellent modern prose translations of the "***Iliad***" by Andrew Lang (1844-1912) Walter Leaf, and Ernest Myers in 1883, and of the "***Odyssey***" by S.H Butcher, Lang and T.E. Lawrence (1888-1935). The "***Iliad***" was translated into Arabic verses and published in Cairo 1904 by Soliman El Bostany.

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(1) G. Highets. The Classical Tradition, p. 22. ff.

(2) Ib. p. 479-84.

(3) ib. p. 286.

II. HESIOD ("HESIODOS") AND DIDACTIC POETRY

Hesiod (c. 800 B.C.) was a member of a poor family which had migrated from Asia MInor to Askra in Boiotia, and there got its living by farming a small estate. The father of the family dying there left the two sons, Hesiod and Perses. The latter seems to have cheated his brother out of some part of his share of the estate. Hesiod's reply was made in a notable work, the first didactic poem in any European Language. It is generally known as the ***(Erga kai Hemerai)***, "***Works and Days***" being largely concerned with the works necessary on a farm, and concludes with a curious section, suspected by many modern critics of being a later insertion, concerning the lucky and unlucky days of the lunar month. Digressions abound, and are of ethical character for the most part enforcing repeatedly Hesiod's fundamental principle that Justice is or should be the characteristic of mankind and has the active support of Zeus, who will sooner or later punish the unjust.

The second work of Hesiod is entitled "***Theogonia***" (***The Generation or Genealogy of the Gods***). It is the first account of the deities worshipped by all or most Greeks, whom the poet conceives as having their share in the government of the universe and of mankind. The arrangement follows the only kind of classification then available, that of Genealogy.

In the beginning came the void "Chaos" then Earth "Gaia" which produced Heaven "Ouranos", mated with him, and became the mother of a numerous and strange offspring, from whom descended the gods

of Greek cult, Zeus, Hera, Poseidon and the rest. These powers did not create either the world or man, because man was already there when Zeus came into power by overthrowing his father Kronos. Many parts of the universe are the children of one or another of the primaeval figures.

Hesiod is the fountainhead of didactic poetry as Homer is of epic, and the two names stand together at the dawn of Greek Literature. But whereas the Homeric work established the definite outline of epic poetry, the poems of Hesiod were rather a stimulus to divergent experiment. The implorable art of harnessing poetry to severely technical instruction originates in Greece, blossoms almost miraculously in Rome, and was never afterwards to be convincingly revived. This does not mean that Hesiod had not imitators, such imitators are found in the cosmological didactic poetry of the sixth and fifth centuries B.C. and the Hellenistic scholars in the third century B.C., who were impelled by their characteristic enthusiasm for archaic poetry and for systematized knowledge.

Didactic poetry flourished in Rome on the hands of poets like Lucretius, Vergil and others. It was revived in the literature of many modern European countries. This is reflected in the 16th century Italian vogue for Latin poems of rustic instruction (after Vergil), or scientific exposition (after Lucretius), and the resurgence of the genre in eighteenth century England. Here one will find, on the one hand vigorous didactic works which are scarcely qualified as poetic literature, and on the other hand, the unbroken surge of "poetic" emotion which characterizes James Thomson's (1700-1748) "***Seasons***" (1740) Each claims Vergilian ancestry and with some justification.

A great didactic poem of an earlier period is: "*La Sepmaine*" or "*La Creation du Monde*", by the Basque Guillaume de Salluste, Sieur du Bartas (1544-90), which was published in 1578 and had a notable success. It tells, in seven books of Alexandrine couplets, the story of the creation, in language which is occasionally affected but often sublime. The theme is taken from "*Genesis*" I-II, but is vastly expanded by the use of Greco-Roman didactic poetry, science, and philosophy. The poet is a very important predecessor of Milton.

III. ELEGIAC, IAMBIC AND LYRIC POETRY

New styles of poetry came into existence from the seventh and sixth centuries B.C. onwards as the Hellenic world passed from the monarchy of the times that epic poetry represented to the republics where democracies or oligarchies held sway.

The derivation of the word "Elegy' is still uncertain. Originally it means "song of mourning" whose characteristic meter consisted of alternate hexameters and pentameters. But it is more likely that the word is connected with some foreign word for flute or pipe and it means a "flute song". Anyhow this verse expressed, in ancient Greece, the poet's views on home and foreign politics or social subjects or gave his personal feelings vent to joy or grief for what was passing in the world around him. The chief exponents of elegiac verse are Tyrtaeus, Mimnermos, Solon, Theognis, Simonides of Keos.

TYRTAEUS (TURTAIOS) was represented by later writers as a lame school master, whom the Athenians when applied to by the Spartans, purposely sent to help them during the second Messenian war (7th century B.C.). The Athenians, being unwilling to assist the Spartans, thought Tyrtaeus as the most inefficient leader they could select. But the poems of Tyrtaeus exercised a great influence upon the Spartans, composing their dissensions at home, and animating their courage in the field. So it is the poems of Tyrtaeus which won the victory to the Spartans. The poet must have flourished down to 680 B.C. we have some fragments of his songs.

MIMNERMOS OF KOLOPHON flourished about 530-600 B.C. being contemporary of Solon. He was a poet of the doleful side

of elegy. He wrote chiefly love poems and reflections on the short-lived pleasantness of youth, which were collected under the title "*Nanno*", being addressed to a courtesan.

The Athenian legislator **SOLON** lived from about 640 to 558 B.C. The occasion which first brought Solon prominently into politics was the contest between Athens and Megara respecting the possession of Salamis. He succeeded to drive the Megarians out of the island. Solon was chosen "archon" (ruler) in 594. His principal measures were the cancellation of existlng debts, and the prohibition of making loans on the security of the borrower's person. These measures procured for Solon such confidence and popularity that he was charged with the task of remodelling the constitution. He early distinguished himself by his poetical abilities. His first effusions were a light and amatory strain, which afterwards gave way to the more earnest purpose of inculcating sage advice. So widely indeed did his reputation spread that he was ranked as one of the seven sages. Of Solon's poems remain considerable fragments, which are of great importance as historical documents. They do not indicate any great degree of imaginative power, but their style is vigorous and simple. Solon represents that tendency of Greek elegy which is known as "gnomic". The desire to inculcate moral percepts and practical wisdom. One of his much quoted fragments is "The elder I grows the more I learn".

THEOGNIS OF MEGARA flourished about 540 B.C. He was a writer of political and festive verse. His extant fragments amount to some 1400 lines, but as a text it is very corrupt. The best known part of his work consisted of Elegies to "Kyrnos" a young friend. They are

moral exhortation, philosophical reflections on life and its evils and expressions of hatred and contempt for the mob, frequently marked by energy and passion.

SIMONIDES OF KEOS was born about 556 B.C. He went to Athens from his native island, and there in 489 B.C. he conquered Aeschylus in the contest for a prize which the Athenians offered for an epitaph on those who fell at Marathon. In his 80th year his long poetical career at Athens was crowned by the victory which he gained with the dithyrambic chorus (477 B.C.) being the fifty sixth prize which he had carried off. Shortly after this he was invited to Syracuse in Sicily by Hieron, at whose court he lived till his death in 468 B.C. He made literature a profession, and is said to have been the first who took money for his poems. The chief characteristics of his poetry were sweetness and elaborate finish, though in originality he was far inferior, not only to the early lyric poets, but also to his younger contemporary, Pindar. As mentioned above Simonides wrote the elegy on those who fell fighting on behalf of Greece at Marathon, and he also wrote the epitaph upon the tomb of the Spartans at Thermopylae (a narrow pass between Mt. Oeta and the sea, the gate of eastern Greece, and the scene of the great defense of Leonidas at the time of the Persian invasion of 480 B.C.). This epitaph has the following words:

"O stranger, tell the Spartans that we lie here, obedient to their orders".

It was said that Demeter, mourning the loss of her daughter Persephone carried off by Hades the god of the Underworld, entered the house of Keleus at Eleusis and she was first made to smile by the

jests of the maiden Iambe, after whose name the Iambic meter was called. Iambics, then were used originally for satirical or mocking poems, and those of weightier and sharper thought than elegy embodied. Solon employed it in political discussion. As being nearest to ordinary speech, the iambic verse came later to be used as the medium of dramatic dialogue.

It is **ARCHILOCHOS** who developed the iambic verse. He flourished about 710-680 B.C in Paros. He is celebrated for the bitterness and power of his lampoons. He was a member of a noble family but his mother was a slave woman. He was a suitor to Neobule, one of the daughters of Lykambes, who first promised and afterwards refused to give his daughter to the poet. Archilochos enraged at this treatment avenged himself by attacking the whole family in such biting satires in iambic that father and daughter according to tradition, hanged themselves for shame.

The Lyric poetry of ancient Greece is the verse expressing human passions, invariably "sung to the music of the lyre" normally but not necessarily. It was one of the greatest glories of her literary art, and its almost total loss is, perhaps the one most to be lamented in the history of letters. Lyric poetry must have existed both as monody and as choral song from an early age in Greece. Of verse in this style the chief singers were Alkman, Sappho, Alkaeus, Anakreon, Simonides of Keos, Bacchylides and Pindar. All, save the last, are known to us only in mere fragments or by Latin imitations.

ALKMAN flourished about 654-611 B.C. There is a traditional story that he was a native of Sardis in Lydia and was brought to Sparta as a slave where he was emancipated by his master, who discovered

his genius. He is said, upon no reliable evidence, to have been the inventor of erotic poetry. He wrote hymns, marriage odes, and choral lyrics for festival processions. The longest fragment which survives of his poetry is a "parthenion". or "choir song for maidens".

SAPPHO OF LESBOS flourished about 600 B.C. as a native of Mytilene or Eresos in this island. She was contemporary with Alkaeus and lived in friendly intercourse with him as is shown by the poems of both. She gathered around herself a group of women, perhaps for the purpose of instruction in music and poetry or for the worship of Aphrodite. It is related also that having fallen in love with a certain Phaon and been repulsed by him, she threw herself down from the rock of Leukas off the coast of Epiros. The principal subject of her poems was love, expressed always with natural simplicity, sometimes with tenderness, sometimes with passionate fire. She has given her name to the "stanza" (Sapphic) familiar in the odes of Horace, and generally she has the highest fame for passion, energy, and music in her poetry.

ALKAEUS (Alcaeus or originally Alkaios) of Mytilene in Lesbos, wrote about 610-580 B.C. One of his odes was addressed to Sappho. He describes her saying:

Violet-haired, holy, sweetly-smiling Sappho

We have the opening of this poem and also a fragment of what may be Sappho's reply. Alkaeus wrote on war, love, drinking, politics, gods and his own sufferings and hatreds with free and graceful gaiety and force. He gave his name to well-known (Alcaic)"stanza" of Horace's odes. His most admired poems are his warlike odes although himself was disgraced by leaving his arms on the field of battle in the

war between the Athenians and the Mytilenaeans for the possession of Sigeum (606 B.C.).

ANAKREON OF TEOS on the Ionian coast of Asia Minor, was born about 570 B.C. He wrote with easy grace and sweetness on love, wine and music. His poems, which survive only in fragments, are written with perfect clearness of expression and rythm in various metres; but he avoids the Alcaic and the Sapphic ones. He is remarkable for his combination of fancy and wit, which prevents him from taking himself or others too seriously.

Choral lyric was performed by a choir with dancing or gesture and was accompanied by lyre and flute. It belonged to social and public occasions especially to the celebrations of religious cult. Monody was closer to what we mean by lyric poetry to-day; it was a solo song performed on private occasions to a group of friends or at a dinner party. But these distinctions should not be pressed too far. We have dealt with the chief singers of monody, let us now approach the chief representative of choral lyric, namely, BACCHYLIDES (C. 505-450 B.C.). He seems to have followed the fortunes of his uncle Simonides of Keos and to have been employed by the same patrons. He wrote choral lyrics of all kinds. We have nineteen of his poems including thirteen "epinikia" (triumphal odes) and five other poems classed as dithyrambs. One of them, entitled "***Theseus***", is of a special interest having the form of a dialogue between Aegeus, Theseus' father, and the chorus. Noteworthy is that tragedy was developed out of such-dithyrambic songs. Bacchylides' reputation as a poet has suffered by the comparisons with his contemporary Pindar. His gifts are of a different kind; he was a poet of great elegance and

imagination, a brilliant clarity and sense of narrative, a choice command of epithets and occasional moments of magical beauty.

PINDAR (PINDAROS) who lived from about 518-438 B.C., has reached us in a fairly complete form as regards one portion of his poems, the "***Epinikia***" or "***Triumphal odes***" written for the victors in the Olympian, Pythian, Nemean and Isthmian public games. Pindar wrote poems of different kinds, and we have considerable specimens of his "***Paeans***" or choral lyrics addressed originally to Apollo, "***Parthenia***" or maiden-songs and "***Dithyrambs***". He was accepted by all Greece as a national writer of the lyric school. The ancient critics were agreed that he was the greatest of the lyric poets or "longe princeps" as Quintilian says (Inst. Orat. X 6). This great poet was born near Thebes, which was taken by storm in 335 B.C. by Alexander the Great. The inhabitants of this city were all slain or sold as slaves, and all the buildings were razed except the house which had been that of Pindar; it has been spared by the orders of Alexander himself, who apparently much admired the poet.

Most of the elegiac, as of the lyric and iambic poetry of old Greece was lost. yet the influence of Greek lyric poetry reached the modern poets through the Latin imitations. William Cary in his "***Mimnermus in Church***" (Ionica 1905) has put into the mouth of the old Greek elegiac poet his own thoughts. Among Walter Savage Landor's (1775-1864) "***Imaginary Conversations***" is one between Anakreon and Polykrates, the tyrant of Samos. Sappho, who influenced lyric poetry of Greece and Rome, has also inspired many passages in English poets, including Algernon Swinburne and Frederick Tennyson. The form of the Pindaric ode was imitated,with

varying degrees of success, by several English poets. Abraham Cowley (1618-67) in his "***Pindarique Odes***" endeavoured, not very happily, to reproduce Pindar's "enthusiastical manner". But he was a precocious and talented poet who claimed to be the inventor of the English Pindaric ode, and for a long time imposed this claim upon the public. John Dryden (producing from 1664-1694) wrote "***Threnoida Augustalis***" on the death of Charles II, not a very hopeful subject. His "***Song for St. Cecilia's Day***" (1687) and "***Alexander's Feast***" are among the greatest English poems in this form. The other chief writer of Pindaric ode was Thomas Gray. His "***Progress of Poesy***" begins and ends with an allusion to Pindar, and with true Pindaric dignity, sets Gray himself in the direct line of mighty poets with Shakespeare, Milton and Dryden. "***The Bar***" (1757) forsees his successors, Keats, Wordsworth and Shelley. Jonathan Swift's unsuccessful attempt at a Pindaric provoked Dryden's well-known remark, "Cousin Swift, you will never be a poet".

IV. ATTIC DRAMA

Greek literature is unique in its character of development; it took a very natural course as if it were a human-being. Its childhood is represented by Epic Poetry which recites the exploits of the national heroes. And from boyhood, i.e. Didactic Poetry, it passed to youth, when Lyric Poetry appeared to express the personal passionate feelings. Drama, which comprises all the arts, is paralleled by the age of mature manhood. And in the wise old age of Greek literature appeared the art of prose-writing used by the historians, orators and philosophers. Thus Attic Drama is regarded as the highest poetic expression of the blossom of Greek literary genius.

Greek theatres were immense structures open to the air; the performances were acted in daytime. At Athens the expense of the performance was borne by some wealthy men. It was the worship of Dionysos that gave rise both to tragedy and comedy. Choral singing in honour of a god was a practice known to Homer. The special branch of cult-choral singing grew into the dithyramb sung by the worshippers of Dionysos. The development of the dithyrambic songs and even the appearance of Satyrs in them was attributed to the poet ARION OF CORINTH (c. 600 B.C.). We have already referred to a surviving fifth-century dithyramb (Bacchylides, XVI) which contains a lyric dialogue between chorus and soloist. It tempts us to conclude that, in the previous century, the introduction of dialogue into the choral song, through medium of chorus-leader or actor, had provided the breakthrough from which drama could develop. The leader of the

chorus assumed the character of Dionysos, and described with gestures some adventures of the god, or enacted the part of any person engaged in the exploits which his words described. Thus the exclamations and remarks of the chorus together with the leader's utterances and gestures would form the germ of what we call 'drama' or "poetry of action". Yet from such rude beginnings Attic genius carried the dramatic art, within half a century's space, to the highest point of its development.

A. TRAGEDY

The word "***tragoidia***" or "***tragedy***", is derived from the Greek word "***tragos***" (a goat) and "***(a)oide***" (song) and thus it means a "***goat-song***", as connected with the offering of a goat (an animal injurious to vines) to Dionysos before the singing of the choral song. Or perhaps the word "***tragoidia***" is derived from "***tragoidoi***" meaning probably a chorus who personated goats, or danced either for a goat as prize or around a sacrificed goat. In about 535 B.C. THESPIS, the father of Greek Tragedy, introduced an independent actor, with whom the leader of the chorus held a dialogue during the pauses of the choral song. PHRYNICHOS, who flourished about 510 to 480 B.C., is regarded by many as the real inventor iof tragedy, for his improvement in the character of the subjects treated. He selected as his theme some story of the heroic age of Greece, or some event of recent times. But it is in the hands of Aeschylus, Sophokles and Euripides that Tragedy achieves its perfection.

To the single actor employed by Thespis, Aeschylus added a second and from the time of Sophokles. the parts were distributed among three actors. They wear masks, a head-dress and (at least in the

time of Aeschylus) a long robe; also buskins (kothurnoi) having very thick soles. Female parts were played by men.

In its perfect form a Greek tragedy contains the following parts:

1. Prologos: the part before the entrance of the chorus, in monologue or dialogue, setting forth the subject of the drama.
2. Parodos: the song accompanying the entrance of the chorus
3. Epeisodia: scenes in which one or more actors took part, with the chorus. The epeisodia are divided by the stasima
4. Stasima: songs of the chorus in tne orchestra, as opposed to the parodos.
5. Exodos: the final part which comes after the last stasimon.

AESCHYLUS (AISCHULOS), THE CREATOR OF TRAGEDY:

He was born in Eleusis, the sacred place where the famous Mysteries were held, about 525 B.C. and died near Gela in Sicily in 456/455 B.C. He began to produce his first plays between 500 and 497 B.C., winning the first prize for the first time in 484 B.C. He composed about ninety plays in all, of which seven only have survived.

The precise date of the "***Suppliant Maidens***" ***(Hiketides)*** is unknown, yet certainly it is the earliest Greek play we have. It was the first of a trilogy, the second and third of which, the "***Egyptians***" and the "***Daughters of Danaos***", continued the legend. The suppliant maidens are the fifty daughters of Danaos who have fled from Egypt to avoid marriage –regarded as incestuous– with their cousins, the fifty

sons of the usurping king Aegyptos. They have come with thelr father to Argos, and asked for protection against their pursuers. The people of Argos voted ın favour of the suppliant maidens, and the Egyptian herald sent by the enemy to demand their surrender is dismissed. Noteworthy is that the chorus of this tragedy, played by the fifty girls, acts the role of the protagonist whose fate is at stake. The choral part, not counting the scenes in which the leader of the Chorus speaks and does not sing, amounts to some 560 lines out of about 1075, besides some short solos from the Herald. In almost no scene of the play, except that in which the king of Argos rebukes the Herald, is a second actor absolutely necessary. Generally the play is of archaic or primitive character; the elements of the dramatic action –in the narrow sense of the word– are unevenly spread and crowded together in the last part of the play. The action itself is simple, linear and elemental. Noteworthy also is that though the principal character is a chorus of young girls there is no trace of feminine charm or even tenderness. This was typical of the hard, virile men of Marathon: for them marriage was a sacred institution in which personal feelings counted for very little.

In 472 B.C. Aeschylus produced the second extant play, the ***"Persians" (Persai)***, rehandling a theme which Phrynichos.had treated formerly. The scene is in Persia, the chorus being composed of the elders of Xerxes'royal council, who anxiously await news from the front. Xerxes' mother, Atossa, tells them of her ominous dreams and portents. which bode ill for her son. A messenger arrives from Salamis, announcing the defeat and destruction of the Persian fleet. The chorus calls up the ghost of Dareios, Xerxes' father, who

characterizes the disaster as the fulfillment of previous oracles and the punishment by the gods of the arrogant pride, or "hybris", of his son. The ghost disappears and Xerxes enters in rags being wholly destroyed and miserably alone. The play ends by his and the chorus' laments.

Noteworthy is that Aeschylus himself fought in the battle described in this play; in other words he experienced the anguish and horror as well as the deliverance and final exultation. Yet the work displays not only the author's pride in the great victory of the Greeks, but also a certain compassion for the vanquished. Considering how short time intervened between the battle and the production of the play it is remarkable that the poet presents the Persians as neither ridiculous nor undignified. Briefly the play contains no cheap exultation over the vanquished enemies.

As far as the dramatic art is concerned, this play,like the foregoing, is primitive in form and is more like choric songs than tragedy. Yet in the central scenes two actors are definitely required and employed with some skill, first for the Messenger's report and Atossa horrified comments, next for her dialogue with the spirit of her dead husband. What is more important in this play is that the tragic event is brought about by gods as well as men.

"***Seven Against Thebes***" (***Hepta epi Thebas***) was produced in 467 B.C., as the third part of a linked tetralogy which included the lost plays "***Laios***", "***Oedipus***" and the satyr play "***Sphinx***". The scene is set in Thebes, and the chorus is composed of Theban maidens. Polyneikes has come, aided by the Argive army, to assert his rights to the kingdom of Thebes, unjustly detained by his brother Eteokles. Amessenger arrives to describe the array of the hostile army and to

enumerate the seven heroes who prepare to lead the attack on the seven gates of the city. To each of these hostile leaders Eteokles, the present king of Thebes, appoints an opponent, placing himself in the seventh gate to face his own brother in spite of the dissuasion of the chorus. The death of the two brothers, at the hand of each other is announced, and their bodies are borne in, mourned by the chorus. A herald announces the decree that the body of Polyneikes shall lie unburied because he has waged war on his own city. Antigone at once declares that she will defy the edict by burying her brother. Later Sophokles will compose his "***Antigone***" on this new problematic situation.

Thus the Theban trilogy has the pattern of an inherited curse, the greatest disaster that sin can breed; it is fulfilled in the recurring guilt and subsequent disaster that afflicts succeeding generations. The "***Seven against Thebes***" is a magnificent play with further advances in stage technique. The interest is entirely centred in the characterization of Eteokles. He is a courageous and resolute man, but haunted by apprehension of the results which the past sins of his family may bring about. He cannot be considered as the helpless puppet of fate, an idea quite foreign to Greek tragedy, yet he is much influenced for ill by the actions of his father and grandfather, or rather by his own brooding on them. The French scholar Paul Mazon considers Eteokles as "the finest character in the whole Greek theatre".

"*Oresteia*" is regarded by almost all the critics as the masterpiece of Aeschylus It is a trilogy on the story of Agamemnon, his wife Klytaimnestra and his son Orestes. It was produced in 458 B.C. and won the first prize It is the only connected Greek trilogy we have

complete. The first play "***Agamemnon***" opens with a watchman lying on the roof of Agamemnon's palace in Argos and looking out for the signal beacon that is to announce the victorious return of Agamemnon after the fall of Troy. He is complaining about the hardship of his vigil, being moreover oppressed by the thought that in the palace of his king former decencies have given way to corruption. Suddenly he beholds the signal-fire and jumbs for joy. The news is presently confirmed by a herald, and finally by the arrival of Agamemnon himself with his captive Kassandra. Klytaimnestra, who does not forget the sacrifice of her own daughter Iphigenia at Aulis, treacherously welcomes Agamemnon and leads him into palace. Kassandra, possessed by Apollo and filled with prophetic frenzy, forsees the murder of Agamemnon and her own. She enters the palace, ready for death; and the cry of the dying Agamemnon is heard. Klytaimnestra reappears, with the two bodies, glorying in her deed of vengeance. Aigisthos, her paramour, appears also rejoicing. But the chorus meets him with threats and indignant reproaches.

The title of "***Choephoroi***" (***Libation Bearers***) refers to the sending of offerings by Klytaimnestra to her husband's grave, in a vain attempt to undo the evil omen of a dream she has had. It begins with the entrance of Orestes, son of Agamemnon, returning disguised from exile accompanied by his intimate and faithful friend Pylades. Apollo charged him with the duty of avenging his father. Getting entrance to the palace with a false tale of Orestes' death, the young men attacked and killed Aigisthos. Orestes, after some natural hesitation, put Klytaimnestra to death. In the last scene, supposed to be the morning after the slayings, Orestes begins to be haunted by the Erinyes (or

Furies). the powers which avenge the spilling of kindred blood.

The title of the third play "***Eumenides***" signifies the "well-meaning" or "soothed" goddesses and it is euphemism of the "***Erinyes***" because the people dreaded to call these goddesses by their real name. However the play begins at Delphoi, whither Orestes has gone for purification and deliverance from his pursuers, the Furies, who as a chorus sleep around him at the shrine of Apollo. The god promises him protection and bids him to go to Athens to seek justice from Pallas Athene (= Athena, in Latin Minerva). The scene changes into Athens, where Orestes arrives still being oppressed by the Furies. Pallas Athene, appealed to by Orestes' enters and institutes the court of the Areios Pagos (Hill of Ares, near the Akropolis), the traditional tribunal at Athens for crimes of homicide.The Furies plead their own cause, Apollo appears as Orestes' advocate, and the votes of the jury are equally divided. Pallas Athene, presiding, gives her casting-vote in Orestes' favour, thus establishing the principle that an equal vote was tantamount to acquital. The goddess after a long debate succeeds in calming the rage of the Furies, who now become the Eumenides, and are escorted by the citizens of Athens to their new shrine at the foot of the Areios Pagos.

The tragedy ***"Prometheus Bound" (Prometheus desmotes)*** is of uncertain date. It is a part of a connected trilogy of which ***"Prometheus Unbound" (Prometheus luomenos)*** and perhaps ***"Prometheus the Fire-Bearer" (Prometheus purophoros)*** were the sequel. At the beginning of "***Prometheus Bound***", Hephaistos unwillingly fastens the titan Prometheus (represented by a large wooden figure behind which the actor speaks) to an isolated crag on a

mountain top, somewhere at the ends of the earth in "the land of the Scythians", a desert where no man treads. Hephaistos not only attaches him with fetters, or strong iron bands, which make it impossible to move hand or foot, but drives a heavy spike through his chest into the rock beyond. An eagle daily fed on his liver, which was recreated each succeeding night. The offense of Prometheus has been the stealing of fire and its arts from heaven to the favour of mankind who thus regard him their champion. The chorus of Okeanides, the daughters of Okeanos, come to grieve with Prometheus and comfort him. Okeanos himself comes and tries to persuade Prometheus to submission. But Prometheus is unyielding, his will and endurance are unconquered. He knows the secret on which the safety of Zeus and his rule depend, namely that Thetis the sea-goddess, whom both Zeus and his brother Poseidon love, is destined to bear a son mightier than his father and, therefore, if Zeus is the father, strong enough to bring about a new change in the government of the universe. Prometheus defies and insults the divine messenger, Hermes, who has been sent by Zeus to demand from Prometheus knowledge of his secret. The play ends amid thunder and earthquake in which Prometheus and the chorus, who refuse to leave him, are swallowed up.

This play arouse a riddle since it represents Zeus as a harsh and unjust tyrant, a thing which contradicts the data of the other Aeschylean tragedies. As the other two plays of the trilogy are lost, it is impossible to say precisely how Aeschylus devised the reconciliation which must ultimately have followed We know from fragments that the second play opened with Prometheus restored to light after thirty thousand years, and that the chorus was composed of

Titans. Anyhow, the "*Prometheus Bound*" suggested to Shelley his "*Prometheus Unbound*" Shelley would not accept the idea of the submission of Prometheus the hero in his poem: it is Jupiter (Zeus) who succumbs.

With the exception of the "*Persai*" each of the surviving tragedies of Aeschylus forms part of a connected trilogy, form in which this poet specialized, but which Sophokles and Euripides avoided. Noteworthy is that the trilogy-form is connected with the theme of hereditary ill or family curse and tragic suffering. This conception of "the tragic" must have seemed particularly appropriate to the Greeks, who conceived the family through all its generations as a unit. Anyhow, this form gave Aeschylus the opportunity to develop themes at great length. For example in the "*Oresteia*", the only extant trilogy in which the thought of guilt and retribution is the basic motif. The poet has a great opportunity to give the background for Agamemnon's murder in "*Agamemnon*", and in the "*Choephoroi*" Klytaimnestra receives her death at Oresres' hands and at the end of it Orestes is maddened by the Furies for his matricide. Yet there is still share in the "*Eumenides*" for the conflicting moralities to be reconciled, and the trilogy can end in triumph. It is the gravity of the issues which is necessary to a tragic trilogy. Tragedy, for Aeschylus, is fashioned from moral issues

Even in the single play "*Persai*" the poet,as we mentioned above, shows the familiar pattern of "hybris" or arrogant insolence leading to "nemesis", its avenger

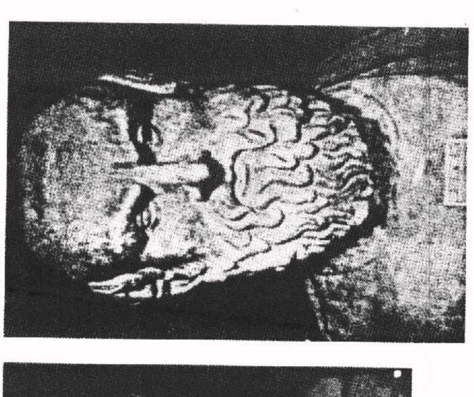
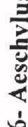
Aeschylus, like Homer, believes that between mankind and the gods there lies an abyss and for mortal men to attempt to cross this

abyss, either out of pride or ambition, was both impious and dangerous. Xerxes (a barbarian), and Agamemnon (a Greek) were both guilty of this sin, "hybris". And justice, of which "Nemesis" is the guardian, lays for "hybris" at the very centre of Aeschylus' thought. As a believer he was convinced that the divine will was founded in reason and that though this might sometimes appear to be obscure it was the duty of the pious, upright man to try to understand it, and to act in accordance with it.

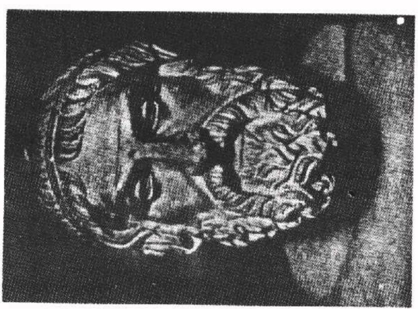
Aeschylus is regarded by all the critics as the creator of Greek tragedy, yet he left much for his successors to do in the technique of the drama. Some of his tragedies tell their story rather after the fashion of epic than of any sort of dramatic action, some are of the nature of lyrical narrative interspersed with a little dialogue. Very considerable advance is shown in the trilogy-form, but even here the connection between the scenes is not always organic. In this as in several other respects there is a real resemblance between Aeschylus, as predecessor of Sophokles , and Christopher Marlowe (1564-1593) as predecessor of Shakespeare although the Greek was the greater.

SOPHOKLES THE EMBODIMENT OF ATHENIAN GENIUS

Sophokles was born early in the first decade of the fifth century and died late in 406 B.C. He appeared as an actor in some of his own early plays; his personal beauty and grace of movement gained applause, but his voice was not strong enough. And he devoted himself to composing tragedies, producing about 125 pieces. He was the most popular tragedian in his own days, winning the first prize something over twenty times.

16- Aeschylus




17- Sophokles



18- Euripides.

"*Ajax*" (*Aias*) is perhaps the earliest Scphoklean play, for it bears some remarkable similarities with Aeschylean dramas. Aias, son of Telamon, has claimed the divine arms of Achilles after the death of the latter, but they have instead been given to Odysseus. Aias goes mad and vents his anger upon sheep, taking them for his opponents of the other Greek leaders. Recovering his senses, he determines on suicide by falling on his sword. Agamemnon orders the body of Aias to be left unburied, so leaving a lasting stain on his memory for this was the last penalty reserved for traitors. Teukros, Aias' half-brother defies Agamemnon, but the quarrel between them is settled by a kind gesture of Odysseus, who interferes to secure an honourable funeral for his would be murderer. Some critics assert that the play begins to lose interest after the death of its tragic hero "Aias", the disputations about his burial being surplus or "anticlimax". These critics condemn its dramatic construction as "diptych". Nevertheless the moral interest of the second part is actually essential, for it represents the triumph of reason and humanity over hate. It would be intemperate and evil to dishonour the body of the greatest Greek hero after Achilles.

"*Antigone*" was composed about 442 B.C. It takes up the story of Thebes from where Aeschylus left off. After the defeat of Polyneikes and the Argives, Kreon, uncle of the two dead brothers and now king of Thebes, forbids the body of Polyneikes to be buried. Antigone, the prince's sister defies the edict and contrives to give her brother formal burial by sprinkling dust over his corpse. She is captured when making a second visit to the spot to offer a libation, and Kreon has her shut up in a tomb to starve to death, in spite of the protests of his son Haimon, who has been betrothed to her. The prophet Teiresias warns him of the

impiety of his decree. His repentance comes too late.

Antigone has hanged herself, Haimon stabs himself over her body and Kreon's wife takes her own life. It has been much disputed whether Antigone or Kreon is the protagonist i.e. central tragic character. And for this reason some critics see in the play a "diptych". Yet it is one of the most famous and best plays we have. It continues to be imitated by many modern authors in different languages because it illustrates an eternal moral problem, namely the contrast between the claims of personal or family duty and of loyalty to the State. Hegel characterizes this contrast as an objective conflict between two valid claims.

"***Oidipous Turannos***" (***Oedipus Rex***) is of uncertain date. In it we see the type of Sophoklean tragedy in which man is helpless against irrational powers which thrust him into misery and horror. Oedipus, son of Laios King of Thebes, exposed in infancy by his father and brought up by Polybos King of Korinthos, whom he supposes to be his real fathers has been warned by the Delphic oracle that he is to kill his father and marry his mother. Coming to Thebes, after a casual quarrel in which he has killed an unknown elderly man, he delivers the city from the Sphinx and is rewarded with the throne and the hand of the queen, Iokaste, Laios having been reported killed by brigands. When the play opens Thebes is ravaged by an epidemic and the oracle of Apollo in Delphoi declares that it will cease only if the murderer of Laios is driven out. Oedipus who all this time has thought himself safe so long as he is far from Korinthos and his supposed parents there, now discovers by stages that the unknown man he killed was Laios and accordingly Iokaste is his own mother.

Iokaste hanged herself and Oedipus in despair blinds himself. The play ends with Oedipus' farewell to his two little daughters and his retirement. Even our shortest summary of this tragedy will show its marvellous construction and the Sophoklean antithesis between the human will and the workings of destiny is immediately evident. The tragic irony with which Oedipus in the beginning curses the murderer and undertakes to avenge Laios as if he were his own father, the irony which turns every reassuring statement into its opposite , becomes an indication of this irreconcilable antithesis. Sophokles has by a stroke of genius, combined various dramatic functions in one person and thus achieved an astonishingly concentrated action. Undoubtedly this play is the master-piece not only of Sophoklean art but also of Greek tragedy as a whole. It served Aristotle as a model for the ideal tragedy, writing his "***Poetics***". It has been acted in its original language as well as in translations and modern adaptations again and again on many stages of all the countries of the world.

"***Elektra***" is again of uncertain date. It rehandles the theme of Aeschylus' "***Choephoroi***" but with more prominence given to the character of Elektra, Orestes' elder sister. There are no Erinyes and no hint that Orestes' deed is other than wholly praiseworthy. Like Antigone, Elektra, who hates her mother concentratedly, has a softer-tempered sister, Chrysothemis, who serves as a foil to her. Aeschylus, in the spacious field of his trilogy "***Oresteia***" had leisure to consider Orestes' matricide as a moral issue. Sophokles in writing "***Elektra***", a single tragedy, was concentrating on problems of characterization and accepted, undiscussed, the traditional view of Orestes' rightness which Aeschylus had perhaps been the first to

question. Orestes' matricide is accepted as justifiable because it is "blood for blood".

"*Maidens of Trachis*" *(Trachiniai)* is also of unknown date. Like in "***Oedipus Rex***" the subject of this tragedy is the reversal of human schemes by power that are beyond man's comprehension. This very fine drama centres around the character of a woman who perfectly embodies the conventional Greek idea of a good wife, Deianeira. When the play opens she is anxiously awaiting news of her long-absent husband, great Herakles. Tidings come, firstly, that he is returning victorious, having taken the town of Oechalia and killed its king, Eurytos, but next, that among the captives he has sent Iole, the young daughter of Eurytos. Deianeira has accepted Herakles' previous infidelities abroad, but to have a rival, younger and more attractive than herself, actually under her roof is more than she can be expected to endure. She therefore makes resource to a love-charm (pharmakon) in order to regain Herakles' affection. Years before the Centaur Nessos, had tried to rape her and was shot down by Herakles. Dying, he bade her keep the blood from his wound, assuring her that it was a potent charm. Now she smears the blood on a new garment which she sends to her husband. The blood approves to be a deadly poison. News is brought that Herakles is dying in great pain. Their son, Hyllos, curses his mother for a murderess of the "best man". She, quietly departing, laments her loneliness and kills herself. Herakles is carried to his house almost dead, he gives directions for his funeral pyre on the top of Mount Oite. There is no denying that the influence of Sophokles' younger rival Euripides is very remarkable in this play. Yet the Euripidean character of it has been overrated; scholars have

failed to appreciate how far it exemplifies all the features of Sophoklean tragedy. The catastrophe does not originate in the type of passion that ravages Phaedra in Euripides' play "*Hippolytus*", but in the typically Sophoklean conflict between human desires or schemes and destiny as generally an incomprehensible transcendent power. This power plays a significant part in tragedy by means of oracles, which are justified by inevitable fulfillment as often happens in Sophocles. In fact there are some close similarities between the characterization of Deianeira and Oedipus as a tragic character.

"*Philoktetes*" was performed in 409/8 B.C , when Sophokles was about ninety years old. The play shows, more than the "*Trachiniai*" the influence of Euripides. It has for the central feature, a moral problem, the conflict between patriotism and humanism. Philoktetes is one of the Greek chieftains before the walls of Troy. A snake-bite has given him an offensive and incurable wound, which at times causes acute pain. The Greeks left him alone on the uninhabited island of Lemnos. Yet Troy can not be taken but by the bow and arrows of the great hero Herakles, who bequeathed them to Philoktetes. Odysseus and Neoptolemos, son of Achilles, are sent to bring Philoktetes or his arms by hook or crook. Odysseus induces Neoptolemos to plan for getting the arms by deceit. Neoptolemos contrives to win the confidence of Philoktetes and got hold of them. But Philoktetes' agony, when he finds that he has been cheated, so moves Neoptolemos that he returns the weapons back. The glorified spirit of Herakles, the divine patron and helper of Philoktetes, orders him to go to Troy, assuring him that he will find healing as well as victory there. This play, as already mentioned, shows clearly Euripidean influence. In

particular the sudden appearance of Herakles to solve the human problem and the dramatic knot, is perhaps the most Euripidean feature. It is a common device in Euripides' tragedies to use the "deus ex machina" (god from a machine) to end the actions and solve the problems in the plot itself. Yet the likeness is superficial, because here the connection of Herakles with the tragic action goes far deeper. Moreover in this drama the persons are not confronting irrational, intangible forces. Really it was a prophecy that set events in motion, yet the actions ard sufferings of the persons are entirely prompted from within themselves. And so this play raises the question: how is man visualized and represented in Sophoklean tragedies, particularly in the later ones? The personality of the Sophoklean hero is of far greater importance than that of an Aeschylean hero; for Sophokles divinity was not the only protagonist. Although this play is one of the very fine Sophoklean tragedies, yet it has found but few modern imitators, and those of little importance.

"Oidipous epi Kolonoi" (Oedipus Koloneus or Oedipus at Kolonos) required a fourth actor when Sophokles' grandson and namesake had it performed in 401 B.C. It is no less astonishing than the foregoing tragedy as a testimony of Sophocles' inexhaustible creativity. After his self banishment from Thebes, Oedipus now a blind aged beggar guided and tended by his loving daughter Antigone, enters Kolonos (the birth-place of Sophokles). He recognizes that he has come to sacred seat where he must die. The inhabitants of Kolonos, on hearing who he is, are horrified by his accursed name; but he justifies himself to them, pointing out that he has been the victim rather than the wrong-doer. Theseus, the king of Athens who

epitomizes here all the noble qualities of the ideal Athenian, promises Oedipus leave to stay, and protection against the Thebans, who want him to return to somewhere near their territory, because it was thought that the possession of his bones would bring the protection of his powerful ghost. Kreon, king of Thebes, enters and tries to force Oedipus to submit to him by kindnapping his daughters, Antigone and Ismene. The girls, however, are saved by Theseus and his men. Now Oedipus has a meeting with Polyneikes, who vainly seeks his support and is cursed by him. After his departure, Oedipus again urgently sends for Theseus, for it is the latter who leads him to the place where he will be apotheosized, called by the thunder and the voice of heaven. For many reasons it is significant that this particular play was the poet's last work. In his hero's longing for death and his quest, after a stormy life, peace and silence in Kolonos. we can hear his own voice. Life had given him much, but the longing for it to be dissolved in the utter tranquility of death was the wisdom for him also. This most lovely play seems to have had little or no direct influence on modern literature. Analogies have been noted between the characters of Oedipus -Antigone and those of Lear- Cordelia, for instance, hut there is no evidence that Shakespeare in any way imitated Sophokles, or even that he knew the "***Oedipus Koloneus***" directly or otherwise.

Sophokles is perhaps the most characteristic embodiment of the fifth century glory at its best. He is a lover of pleasure without being mastered by it; and he is neither weak nor blind to sadness of life. He is artistic and refined to an extraordinary degree, but not a recluse nor shunning, on occasion, public service for he was prominent in political life. In short, he was of a type which his fellow countrymen could not

but appreciate, admire and love.

This poet has often suffered unjust criticism through comparison with Aeschylus and Euripides, for lacking the deep moral preoccupation of the one, and the pioneering unconventiality of the other. Yet as for the technical development no body denies the superiority of Sophokles, he is one of the most admirable playwrights ever born. The Sophoklean chorus, although it always has a part in the action, is never in the centre of interest; its lyric comments on the dramatic events, while always apt, do not embody such profound reflections as we generally find in Aeschylus. Sophokles' attention was not primarily directed to theological matters, although he was a pious citizen, but to human character. Hence the actors have the most to say and the choral part is generally shorter than in Aeschylus. One essential feature of the Sophoklean art is the poet's strong sense of dramatic relevance. This shows itself excellently in his prologues, where he introduces to the drama through the natural medium of dialogue; this contrasts notably with the leisurely exposition of Aeschylus in prologue and parodos, and with the often artificial "thesis" (set speech) in an Euripidean play.

EURIPIDES THE PIONEER UNCONVENTIALIST

Euripides was born about 479 B.C, and died at the beginnings of 406 B.C., some months before Sophokles' death. He wrote about ninety two plays, of which we have eighteen, more than what we possess of the two other tragedians together. Here we shall deal only with some characteristic tragedies.

"***Alkestis***", produced in 438 B.C., was the fourth play of a tetralogy and so taking the place of the usual satyr–drama. It is based on a motif that is wellknown in the popular legends and ballads of many lands: the motif of self-immolation for the sake of love. Apollo, condemned to temporary exile from heaven for killing the Kyklopes who had forged the thunderbolt that killed his son Asklepios, became the sheppherd of king Admetos and was treated by him with all kindness. In return, discovering that Admetos was about to die, he beguiled the "Moirai" (the Destinies) into agreeing that he should have a longer life if someone would consent to die for him. No one accepted to do so but his wife Alkestis. Thus Admetos is presented first as badly egoist, fond of his wife, deeply grieved to lose her, and indignant with his father for refusing to make the required sacrifice in her place. Later, however, on his return from his wife's.burial he is completely changed and he is genuinely repentant. Herakles, a half-comic character in this play, brings all to a happy ending by restoring Alkestis to him. This drama has its established place in English Literature. It is the one which the heroine Balaustion recites at Syracuse in Robert Browning's (1812-89) largest and strangest poem: "***Balaustion's Adventure***". The same myth was revived in the plays of the French dramatists Philippe Quinault and Marguerite Yourcenar. The first wrote "***Alceste ou le triomphe d'Alcide***" 1674. Yourcenar's play, published 1942, has the title "***Mystère d'Alceste***".

"***Medea***", produced in 431 B.C., shows a woman turned into bloodthirsty wife because of an unbearable injustice. Medea was the daughter of the king of Kolchis; she robbed her family of its treasure; the "Golden Fleece". For she left her parents and native land,

murdered her own brother and fled with Jason the chief of the Argonauts who come seeking for the "Golden Fleece". She has been married to Jason for some years and gave him two sons. But Jason - abandoned her in order to marry the daughter of Kreon, king of Korinthos, hoping to improve his fortunes. Medea, who has sacrificed everything for him, contemptuously rejects his arguments and plans revenge using her knowledge of magic poisons. Thus she sends the intended bride a robe imbued with some drug which burns her with her father to death. Then she kills her own two sons. Jason's attempt to take vengeance on her is frustrated by the appearance of a flying chariot, sent by her grandfather Helios, the Sun-god. Aigeus, King of Athens, agreed to shelter her. None of Euripides' other plays was so firmly constructed around a central figure. The polar tension of a tragic conflict is no longer, as in Aeschylus, one between man and god, but exists within man himself. Compared with his predecesssors Euripides has perhaps secularized tragedy. This play was imitated by many later authors in antiquity, and among them. Seneca and Ovid to say nothing of the modern imitations in various languages e.g. Pièrre Corneille's "***Medée***" 1635.

"***Hippolytos***", produced in 428 B.C., is a play of love and jealousy, having again for its central figure a woman subjected to an intolerable strain. Hippolytos is the son of Theseus, his mother is dead and his father is married a second time, to Phaidra, a Cretan princess. She is oversexed, at the opposite extreme from her stands Hippolytos who having a virgin's soul is disgusted by anything said about physical passion. He is entirely devoted to Artemis, the virgin huntress-goddess. In the absence of her husband, Phaidra falls desperately in

love with Hippolytos. This is explained mythologically as the revenge of Aphrodite for Hippolytos' failure to honour her. When the hand-maid reveals the secret to Hippolytos he is horrified. Bound by an oath not to betray anything to Theseus, he is too honourable to do the contrary. After the return of Theseus, Phaidra hangs herself , leaving behind a letter falsely accusing Hippolytos of an attempt to seduce her. Theseus does not believe the denials of Hippolytos and prays Poseidon, the god of sea, to destroy him. This is done by sending a seamonster to frighten the young man's chariot horses, who throw and drag him, inflicting deadly injuries. Artemis now appears and reveals the truth to Theseus, to whom Hippolytos is reconciled before he dies. And before leaving the dying Hippolytos Artemis promises him the high honour of a hero-cult in Troizen. This solution of the drama by divine intercession often recurs in Euripides. It shows the heterogenous character of his tragedies, especially when the link with the drama is less firm than in the "***Hippolytos***", one of the most perfect dramas of the Attic stage. Both in the prologue and the epilogue Euripides represented the theme as a conflict between the two goddesses, Aphrodite and Artemis. But in fact they are not for Euripides the real great powers which give the action its essential significance, they are for him the means borrowed from popular religion, of crystallising inner experiences. Those experiences themselves are the motive forces in the actual drama as it develops between the prologue and the epilogue.

In Racine's "***Phèdre***", produced in 1677, we have one of the most direct cases of influence of the ancient poet on a great modern dramatist. There is no comparable work in English, although

Browning's "*Artemis Prologises*", dealing with an offshoot of the same legend, is a noble fragment. Actually, the story of the false accusation, being a vey old folktale among many peoples, has been used often enough, from the compilation of the "***Book of Genesis***" to more recent times.

"***Andromache***" was performed around 425 B.C. Its subject is taken from the Trojan saga. After his return from Troy Neoptolemos lives in Thessaly, his father's homeland, with two women. For he has brought back from the campaign Andromache, Hector's widow, and it is now her bitter lot to live in foreign land as a concubine of the victor, to whom Menelaus has given his daughter (from Helen) Hermione as legitimate wife. The latter remains barren while Andromache has borne a son to her new husband. When Neoptolemos undertakes a journey to Delphoi to ask forgiveness from Apollo for the boldness with which he once called the god to account for the death of Achilles, Hermione can no longer control her hatred; she decided to get rid of Andromache. The contemptible Menelaus has come over from Sparta to be a worthy helper in his daughter's ignoble plan. But the opportune arrival of old Peleus, grandfather of Neoptolemos, saves mother and son. Orestes who has contrived the murder of Neoptolemos at Delphoi and who arrives unexpectedly, carries off Hermione to whom, before her marriage to Neoptolemos, he was betrothed. The death of Neoptolemos is announced. Thetis appears and arranges matter. This play was imitated by many modern authors among whom is Racine who wrote "***Andromache***" in 1667.

"***Herakles Mainomenos***" ***(Hercules Furens or Mad Hercules)*** is dated around 421 B.C. This play deals neither with war nor with

women but with an extraordinary man, Herakles. He has just returned from the underworld, where he has accomplished his last and most terrible labour; the bringing up of the dog of Hades, Kerberos, and incidentally the rescue of Theseus, who had been held prisoner there. Herakles arrives in time to save his wife Megara, his children, and his father Amphitryon, from death at the hands of Lykos, king of Thebes. Hera, who always pursues Herakles, sends Lyssa (Madness) to drive the hero violently insane. Then he murders his wife and children. Regaining his senses he is filled with utter despair, from which he is rescued by Theseus, who points out to him that although most unfortunate he is not, however, the polluted creature he imagines himself to be. He wins the hero from his intention of suicide and persuades him to accept the hospitality and welcome of Athens in order to be purified there.

"Troades" (Trojan Women), produced in 415 B.C., has its theme from the condition of the Trojan women, who losing their men-folk become at the mercy of their captors. Grieving and anxious they await their fate. Talthybios, the herald, announces that they are going to be distributed among the victors. Hekabe (Hecuba) herself is to be the thrall of the hated Odysseus, her daughter Kassandra has been allotted to Agamemnon; while it is revealed that her other daughter Polyxena has been slaughtered on the tomb of Achilles. Kassandra appears to fortell some of the evils that are to befall the conquerors. Then comes Andromache, she carries her little son Astyanax, and is to be the prize of Neoptolemos. Talthybios returns to carry off Astyanax, whose death has been ordered by the Greeks. The meeting of Menelaus and Helen follows; he is determined on her

destruction, and Hecuba stimulates his wrath. But Helen pleads her cause, and when Menelaus and Helen depart, their reconciliation is foreshadowed. Talthybios appears once more with the broken body of Astyanax and Hecuba prepares the burial. Ancient critics rated this play as "second class Euripides", because its dramatic action has been dissolved into a series of scenes. But the shadow of the dreadful destruction that ended the great legendary war gives those scenes an emphatic unity.

Having ***"Elektra"***, produced by Euripides about 413 B.C., one is able to develop a comparative study of the three tragedians' treatment of the same subject. In Euripides' play there are some differences of detail. Aigisthos has married Elektra to a humble peasant in order that no son of hers may claim the throne. This peasant is a fine character, and respects Elektra's royal birth and misfortunes. Orestes arriving and making himself known, she plays upon Klytaimnestra's maternal feelings by sending word that she has borne a child and asking her to come. On arriving the queen, after a debate in which she defends her own conduct quite moderately, is induced to enter Elektra's house and there attacked and killed, Aigisthos having already been struck down at a sacrifice. Then Orestes and Elektra fall into hysterical remorse, until quieted by the appearance of Kastor and Polydeukes, who direct him to leave Argos and go to Athens. If with Aeschylus matricide is both a fateful necessity and a crime, and thus in this conflict which finds solution on a higher level in the poet's religious faith in Zeus lies the tragic problem of this crime, with Sophokles Apollo's command – a sacred tradition – justifies the action. But in Euripides the matricide lacks any religious implications. it is merely an act committed by

human beings who must, but cannot, justify it. Kastor and Polydeukes, as "deus ex machina", only produce an external solution: Orestes will be acquitted before the Areios-Pagos and Elektra will marry Pylades.

"Iphigenia in Tauris" (Iphigenia he en Taurois = Iphigenia among the Taurians) was composed somewhere between 420-410 B.C., Iphigenia was not sacrificed at Aulis, as it is related in the poet's other tragedy ***"Iphigenia at Aulis" (Iphigenia he en Aulidi)*** produced about 406 B.C., but she was miraculously rescued by Artemis and conveyed to the land of the Taurians, a savage people who worshipped the goddess with human sacrifices, the victims being strangers. Orestes has been ordered, as a final act of purification, to bring the image of Artemis from the Taurian temple. He and Pylades are captured by the natives and taken to the shrine, where Iphigenia is priestess. She and her brother recognize each other. She deceived the native king and fled in a ship which was driven back on the shore by huge waves. Now Athene appears and directs Thoas not only to refrain from pursuing the fugitives but to send the chorus, which consists of Greek women,back to Greece. He at once obeys. This is one of the several tragedies in which the poet allowed his abundant fancy to wander into a sort of fairy tale. Thus, somehow, Euripides may be considered as the ancestor of "romantic" drama in general. He also introduced more realism than any other Greek tragedian; his characters often being shown in utter misery, dressed in rags, or again of humble origin, but (like the peasant in "***Elektra***") with a nobility of character above their station. This feature was partly due to the poet's own deeply humane character, but also to sophistic teaching, for it was a favourite doctrine of theirs that many established institutions,including

social distinctions, did not exist by nature ("physis") but resulted purely from custom or convention ("nomos").

Euripides was a pupil of leading Sophists such as Protagoras of Abdera (c. 485-415 B.C.) and Prodikos of Keos (5th century B.C.). This means that it is essential, for an understanding of Euripidean tragedies, to grasp the motive forces behind the movement of the Sophists, who introduced a new epoch in the second half of the fifth century B.C. They concerned themselves with what we now call higher education, and gave training, often for large fees, in the new art of rhetoric, in literary criticism, and in philosophic questions, ethical and other. Protagoras' dictum "Man is the measure of all things" was a complete break with tradition in all spheres of life. It means a revolutionary demand that anything which concerned human existence, religion, as well as the state and justice, should become the subject of rational debate. Protagoras was the first to propose the thesis that on every subject there can be two conflicting opinions. Also Rhetoric involved disputation for and against all manner of propositions, and so it is not surprising that the Sophists were accused of teaching their pupils to make the worse case appear the better. Protagoras also said "I know nothing about the gods, whether they exist or not and what they may be like, for there are many obstacles to this knowledge, their invisibility, for one, and the short span of human life". Thus several Sophists were accused of atheism, and in this type of argument was rooted Euripides' criticism of the traditional figures of religious faith. He is in the line with Sophistic thinking in regarding man himself as the real centre of events. Man is no longer guided - as in Aeschylus - by a divine partner on the road to wisdom.

Moreover Euripides was an artist of humane instincts, full of pity for human distress, and at the same time a curious investigator of the human mind, especially its reactions to strong impulses, such as desire, hate, jealousy, grief and pain. For this reason many of his leading figures are women, as being more emotional than men and more given to expression of their feelings. It is absurd to make him a misogynist or feminist, for women, good and bad, interested him as a psychological dramatist. But this interest itself appears as an unprecedented attack on the female sex, since in Athens, particularly during the age of Perikles, those women, who were least talked about (for good or bad) were considered most praiseworthy.

It is remarkable how seldom Euripides won the first prize at the dramatic contests, even the production which included the powerful "*Medea*" being placed third. In his whole career he won but five first prizes. This is due to his portrayal of degraded or embittered women, his alleged attacks on the gods, his merciless picture of a ravaged city (as in "*Troades*") in reaction to the Athenians' outrageous treatment of Melos. His thoughts were often in sharp contrast to those of the community, he aroused their antagonism. And because of his unconventiality he became a subject for ridicule in comedies such as those of Aristophanes. But this is not to deny that much of Euripides' appeal to later generations comes from this unconventiality. No poet was more widely read in later ages, although his contemporaries were slow to appreciate his poetry.

The importance of the chorus, except as the singer of very fine lyrics between the episodes has dwindled in Euripides' tragedies. The choral odes were a mere encumberance to the dramatic action, of

which the poet obviously would gladly get rid of, if the convention of his art did not compel ham to have at. Outstanding features also are the rhetorical debate which very commonly occurs between two of the principle characters, the long and elaborate speeches of messengers describing what has happpened behind the scenes and the frequency with which an apparently impossible situation is resolved by the appearance of a deity who explains what has happened or tells the characters what they must do (deus ex machina). The Euripidean play begins with a prologue in which someone explains who he or she is, where the action is supposed to take place, what has led up to the initial situation and what is to happen.

In Euripides there is almost always a certain lack of dramatic unity, even in those plays which are well constructed as regards the organic relation of each scene to the rest. Many plays could be divided into two independent parts, the episodes (epeisodia) in one and the "stasima" in the other, each having much merit but neither being necessary to the other. So Euripides plainly foreshadows the technique of New Comedy. "With Sophokles" says Rose, "Greek Tragedy reaches its culmination. Euripides", he adds, "great poet though he was, represents the first symptom of the inevitable decline; for in him we can recognize a certain impatience with the form he found ready to his hand, and when a first-rate writer feels this, it is time to look for a new mode of expression".

B. COMEDY

"*Komoidia*", the "*song of the Komos*" i.e. band of revellers, originates in a popular religious rite of the countryside. The origins of

comedy, then, are connected with the worship of Dionysos; it is originally an amusing performance held in the time of the religious festivals of this god and contains elements of social and personal satire. We do not know but little about the early comedians. In 453 B.C. KRATINOS first put on a play. And we have some fragments of his works and a prose outline of one of his plays, entitled the "***Dionysalexandros***", i.e. Alexandros (= Paris, son of Priamos) combined with Dionysos. It is a burlesque of the legend of Paris' choice. It tells how he as the most handsome of men, was called upon to decide who was the most beautiful of the three goddesses: Hera, Athena and Aphrodite. He judged in favour of Aphrodite who had bribed him with the promise of the most beautiful of women for his wife. In the play he apparently ran away when the goddesses appeared, and Dionysos took his place and shape, gave the judgement, and then went to Greece and carried off Helen, the most beautiful woman of that day. Now,as in the orthodox story, the Greeks proceeded to invade Troy; Dionysos, disguised Helen as a goose and himself as a ram, was detected by the real Paris, and the play ended with a compromise: the Trojans kept Helen, but Dionysos and the chorus (which consisted of Satyrs) were handed over to the Greeks .

It must be striking to a modern that Dionysos, himself the "raison d'être" of the comic art and in whose honour the festival was held, played such an undignified part. It seems to be the native European instinct to be rather free with the objects of worship, although they may be venerated quite sincerely and feared on occasion. The Greek Gods seem to have been thought of as powerful beings, helpful when lightly approached, but once their favour had been gained by proper

ritual, good-natured to the extent of not minding harmless jokes directed against themselves.

The scholars of the Alexandrian age divided comedy into Old (or Aristophanic), Middle and New. An Old Comedy contained the following parts:

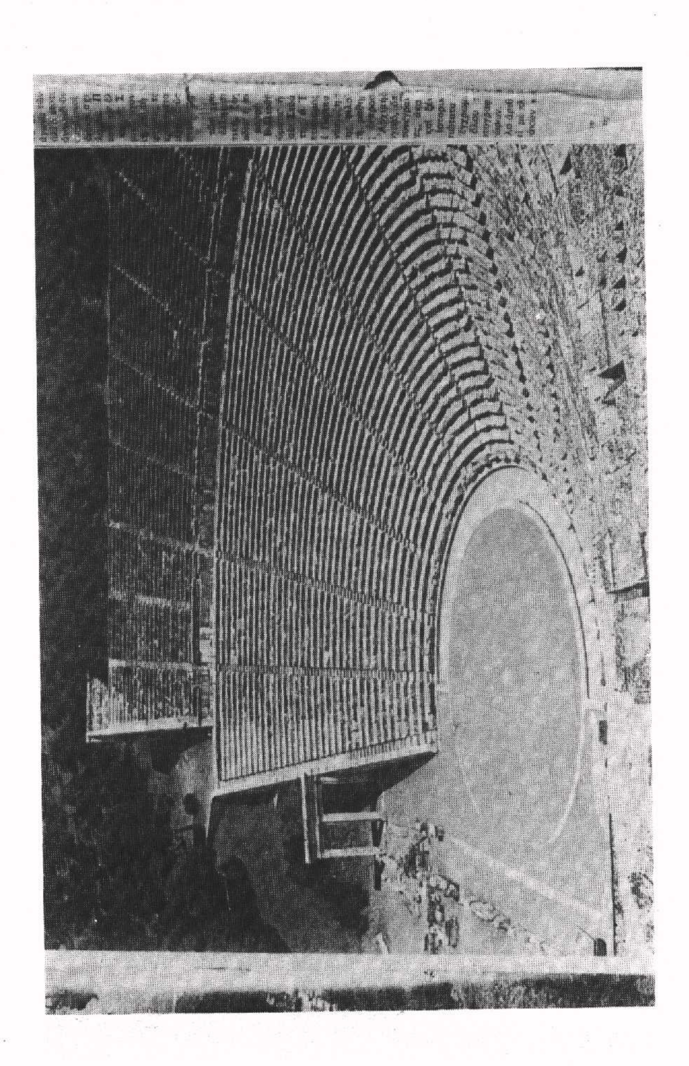
1. "Prologos", a prologue or exposition of the subject.
2. "Parodos" or the song of the chorus' entrance.
3. "Agôn" or dispute between two adversaries on the main subject of the play.
4. "Parabasis" in which the chorus addresses the audience on behalf of the poet.
5. A number of "epeisodia" (episodes) slightly separated by the choral songs, sometimes carrying on the main plot, but as a rule only illustrating the conclusion arrived at in the "agôn".
6. The "exodos" or final scene,in which the predominant note is rejoicing and generally leads up to a feast or wedding.

But changes in subjects and form came upon the comedy of the fourth and third centuries B.C., i.e. the Middle and New Comedy. Lyrics became sparse; the chorus declines to a band ôf interlude performers taking no part in the dialogue, the formal patterns of "agôn", "parabasis" and scenes alternating with lyrics, in strings or in pairs and groups have all given way to a structure whose essential parts are what we call "acts", i.e a sequence of scenes forming more or

less coherent units of composition, and marked off from each other by choral interludes. Language tends to the plainness of simple prose or ordinary conversation, losing much of the stylistic variety and the lively scurrilities which characterized Old Comedy. The grossness of decorative elaboration modifies towards decency; the range of masks worn by the players developes to include standard types suitable for a comedy of manners.



19- Actores et personae



20- Theatrum Epidauri

ARISTOPHANES

Aristophanes was born about 445 B.C. and died shortly before 385 B.C. He is the unrivalled greatest poet of "Old Attic Comedy". Being conservative he was opposed to the extremer forms of democracy and to the Peloponnesian War (431-404 B.C.). He was, besides being a great poet and a man of inexhaustible wit, a humanitarian in the broadest sense of that term. His hero is the average natural man, his message is the fundamental wholesomeness and good sense to be found, and all the absurdities due to lust and ignorance, prejudice and bad reasoning in such a man. Aristophanes is one of the most moral and sympathetic Greek authors, but in many places he is superficially one of the most indecent. His extant plays are eleven, and in addition we have thirty two titles and nearly a thousand fragments. Let us now have a look on some of his comedies.

The ***"Acharnians" (Acharnes)***, produced 425 B.C., is the earliest play we have. It's hero, Dikaiopolis by name being exhausted by the discomforts of the Peloponnesian War, employs a demi-god to arrange a separate peace for him alone with the Spartans. This concluded, he opens a market, which is attended by various comic foreigners, and enjoys a triumph over one of the principal military men of the day, Lamachos. The chorus of Acharnians furiously opposes Dikaiopolis at first, but later in a scene, parodied from Euripides, they are persuaded that he is right. The play ends with Dikaiopolis returning merrily drunk from a feast, while Lamachos staggers home wounded from a skirmish.

The ***"Clouds" (Nephelai)***. performed in 423 B.C. won but the third prize. the revised edition which Aristophanes planned to put on

later, but apparently never actually produced, is the one we have. In this play the poet took a non-political target and met with failure. Socrates chosen as the typical Sophist, is bitterly satirized. A certain Strepsiades is heavily in debt and would gladly argue himself out of paying. Failing to absorb the new learning himself at the Phrontisterion (Reflectory), Socrates'school, he manages to induce his son to go there. The young man emerges a perfect pupil of Socrates, puts off creditors with fallacious arguments, and then proves to his father that he owes him no duties and is quite justified in beating him if so inclined. Strepsiades ends the play by burning the Phrontisterion down.

By 414 B.C. the ill-fated Sicilian Expedition was under way, and Aristophanes gave vent to his dislike of the ambitious schemes in the ***"Birds" (Ornitheis)***. Peithetairos and Euelpides, sick of life in Athens with its worries and anxieties, persuade the birds to build a great walled city, "Nephelokokkygia" (Cloud-cuckoo-land), in mid air. From this city they would rule both mankind and gods, for they will control the food-supply of both. They can devour the seeds in the earth, and intercept the steam of the sacrifices on which the gods are nourished. Thus the gods are forced to make peace on Peithetairos' own terms, which include Zeus resigning the lordship of the universe to him.

The Sicilian Expedition had ended in disaster, and Sparta had made an alliance with the Persians; the situation of Athens appeared desperate. And in ***"Lysistrate"***, produced on 411 B.C. Aristophanes made a last appeal, half farcical half serious, for peace. Men having failed to bring the war to an end, women are to force peace. Lysistrate

collects the women of Greece in a great conspiracy to accept no advances from husband or lover until peace is established. They also seized the Akropolis. Before long distressed-looking representatives of Sparta appear on the scene, the Athenians very readily welcome them and the play ends in feasting and the singing of songs, in Attic and in Spartan Doric, in a procession of each man with his wife. Translations and adaptations of this play on the modern stage have had such success as to prove that the fun. with its marked undertone of seriousness has by no means evaporated.

The "***Frogs***" ***(Batrachoi)*** produced in 405 B.C. deals neither with politics nor with war, but with a subject of literary criticism. Dionysos finds Athens without any respectable playwright, now that Sophokles and Euripides are dead. As the god-patron of drama, he decides to go to the Underworld (Hades) and bring Euripides back. Arrived there, after sundry ridiculous adventures, he finds a hot contest going on between Euripides and Aeschylus, the former having the backing of all the rascals among the dead. Aeschylus has been given the seat of honour reserved for the best tragedian, and Euripides now claims it. Dionysos is asked to judge between them and they proceed to criticize and parody each other's works most amusingly. The simple-minded god is quite incapable of following much of what they say, but at last decides that it is really Aeschylus whom he wants. Accordingly, he departs with him leaving Sophokles to occupy the tragic throne in Hades for the time being.

In "***Ploutos***" ***(Wealth)***, produced in 388 B.C , Chremylos, a poor and honest man, is so indignant at seeing scoundrels on all sides grow rich. He consults the god of oracles, Apollo, who advises him to

follow the first person he meets on leaving the shrine and induce him to enter his house. This person proves to be an old blind man, who under threats reveals that he is Ploutos, the god of Wealth, whom Zeus has blinded out of ill-will to men. Chremylos took Ploutos to the temple of Asklepios to get his sight restored so that he might avoid the wicked and consort only with the virtuous. The goddess of Poverty intervenes and points out to Chremylos the disastrous effects of his plan, for it is Poverty, the source of all virtue and effort, that has made Hellas what she is. Ploutos, with his sight restored, returns to the house of Chremylos, who becomes now rich. Then come a series of visitors: an honest man who has long been poor and is now prosperous, so he wishes to dedicate his old, worn out cloak and shoes to the god; an old woman who has lost the lover who was flattering her for her riches; Hermes, who can now get nothing to eat in heaven and wants a job on earth. This play belongs to the "Middle Comedy", having no "parabasis" and very scanty choral lyrics. The free attacks on real persons are lessened to the least in such comedies.

"Old Comedy" has found no precise imitators in modern literature, for its form is too closely bound up with Athenian customs, especially religious, to be adopted as it stands into any country of nowadays. But there are numerous translations, which however are for the most part meant to be read, not acted. Only in 1536 and 1546 respectively, the "*Ploutos*" and "*Peace*" were acted at Cambridge. One department of English Literature has caught not a little of the spirit, though not the form, of Aristophanes and that is ballad opera, as handled by John Gray in the eighteenth century and Sir W.S. Gilbert (1836-1911) in the nineteenth. Naturally neither of these authors has

ventured to echo the familiar attitude of the ancient. comedians towards the objects of their worship, which indeed continues to shock some modern readers of Greek, nor are public men attacked by name. Yet Aristophanes had a direct influence on English Literature, notably on Ben Jonson (1572-1637), Thomas Middleton (1570-1627), and Henry Fielding (1707-1754). John Hookham Frere, one of the contributors to the "*Anti-Jacobin*" Journal translated several of his plays. R. Browning, in his "*Aristophanes' Apology*" (1875) presents Aristophanes discussing with Balaustion, the former defending comedy as the representation of real life, and attacking the unnatural and ascetic Euripides, while Balaustion maintains the superiority of the tragic poet.

MENANDER (MENANDROS)

His dates are approximately 343/2-293/85. He is the leading writer of what we call "New Comedy". The central plot of such a comedy turns on the love of a youngman of respectable Athenian family for a girl whom he wants as his wife. she is supposedly an alien, and therefore not capable of being his legal wife, or is simply poor and dowerless and therefore inacceptable to his family. And even if the Athenian youngman wants her as his mistress, then she is the property of a slave-dealer who wants an expensive price for her. By some tricks of a cunning slave, the necessary money is got in the one case, or the marriage somehow brought about in the other, when commonly the girl is recognized as the exposed daughter of a prosperous Athenian citizen, who reclaims her and gives the pair his blessing. In Menander's hands the drawing of characters seems regularly to have been very good, the dialogue lively, and the lyric

parts almost if not quite absent. The chorus is reduced to a band of what we should call musical performers, who gave a "turn" in pauses of the action, indicated in our texts simply by a marginal direction "chorou" (i.e. "Dance by the Chorus"), which is found here and there also in the last works of Aristophanes and some post-Euripidean fragments of tragedy. Absent are also the broad farce and the occasional obscenities of "Old Comedy".

Until the beginnings of this century we had nothing but small though numerous fragments of Menander. In 1907 was puplished the famous Cairo papyrus, on which were preserved three plays not indeed complete but nearly enough for us to taste their quality and reconstruct them to some extent. They are the ***"Epitrepontes" (the "Arbitration") "Perikeiromene" (the "Unkindest Cut" or "Cropped") and "Samia"***. In March 1959 an almost complete edition of Menander's "***Duskolos***" (the "***Ill-natured Man***") was puplished. More recently good portions of the "***Sicyonian***" and the "***Misoumenos***" were also puplished, the publication of further fragments from several plays can be expected. These plays, however, are enough to allow of some literary judgement.

Since Menander's plays were completely lost for a long time and are very far from being completely recovered now, his influence on the moderns has, of necessity, been almost wholly indirect, passing through his Latin imitators, namely Plautus and Terence, It follows that most of what is to be said about the connection between the ancient and the modern comic art will find a more appropriate place when we come to discuss Roman Comedy.

V. PROSE WRITERS

Poetry, in Greece as well as in all nations which have a literature, had reached perfection before real literary prose, appeared. Literary prose, however, reached its climax in Greece within the fifth century B.C., in the writings of historians, orators, and philosophers. The first great historian HERODOTOS, was born at Halicarnassos, in the south west of Asia Minor, in 484 B.C. He lived at Athens for some years about 445 B.C., in the best part of the Periclean Age. He has been called by Cicero and others "the father of history". His great work, "*History*" in nine books, on the wars between the Greeks and the Persians, contains a geographical, social and historical account of much of the civilized world of Europe,Africa and Asia,through which the author travelled during many years. The style of Herodotos is charming in its clearness, liveliness and modern research has constantly confirmed what he relates on matters subject to his personal observation. Book II of the "*History*" contains a very interesting description of Egypt, "The gift of the Nile"; and book III deals with the conquest of Egypt by Kambyses.

THUKYDIDES the Athenian, one of the greatest of all historians, was born in 471 B.C., and wrote in eight books (the last unfinished) an account of much of the great Peloponnesian War, which took place in his own time. He is renowned for the accuracy of his statements, the depth and accuteness of his philosophical remarks, and the brevity, vigour, and energy of his style. Thukydides himself describes his "*History*" (I 22) as a possession for all time" (ktema es aiei) and a prize composition to be heared and not forgotten.

XENEPHON also Athenian, lived from about 430 to 350 B.C. He has a pleasing, perspicuous and easy method of writing on historical and other subjects. His "***Hellenika***" (Greek Events) takes up the history where Thukydides ends, and brings it down to the battle of Mantinea, 362 B.C. "***Kyrou paideia" (Training of Kyros)*** is a political romance about Kyros (or Cyrus), founder of the Persian monarchy. Xenephon's most famous and attractive work is the "***Anabasis***" an account in seven books of the expedition of ten thousand Greeks in Asia 401-399 B.C. The ***"Apomnemoneumata" (Memorabilia)*** contains "memorials" about Sokrates and his teachings, exhibited in conversations between the philosopher and various participants.

From history we pass to Oratory which reached in Perikles a height that we can judge of now only by fragments preserved by Thukydides and others. The names of the great Attic Orators are ANTIPHONE (480-411 B.C), ANDOKIDES (born c. 440 B.C.), LYSIAS (born c. 458 B.C.), ISOKRATES (436-388 B.C.), ISAEUS (420-350 B.C.), HYPEREIDES (born 389 B.C.), AESCHINES (390-c.330 B.C.) and DEMOSTHENES (383-322 B.C.). The last is esteemed as one of the greatest masters of the art that men have ever heard.

The two great philosophical writers of Greece are Plato and Aristotle. PLATO, an Athenian, being a distinguished pupil of Sokrates, flourished for fifty years from about 400 to 350 B.C. He is the finest artist in the handling of dialogue for philosophical discussion that has ever lived. His style is a poetic prose of wonderous beauty.

ARISTOTLE of Stageira in Thrace, lived from 384 to 322 B.C.

He has been the tutor of Alexander the Great in his boyhood. He lived at Athens for over ten years in the last part of his life, and there wrote the extensive works which have come down to us under his name. Of all the writings of antiquity those of Aristotle have most directly and extensively influenced the thought of modern world. He discussed nearly every subject known to mankind as the world was then. He wrote on rhetoric, ethics, politics, poetry, and natural history, and was the founder of logic, or the science of reasoning, and inventor of the syllogistic process in discussion. His system of philosophy maintained its ground in Europe until the last half of the sixteenth century. The style of Aristotle is fairly clear; but it is for its matter, not its literary form, that it is highly valued. His "*Poetics*" attained great fame and exerted much influence in the seventeenth century on French classical drama; the doctrine of the three unities in drama, which dominates the New Classical European Drama was thought to derive from Aristotle, though in fact the unity of action alone is insisted on in the work of the great philosopher.

VI . THE ALEXANDRIAN AGE (300-30 B.C.)

Under the rule of the Ptolemies the city of Alexandria was not only the chief centre of the commerce of the world, but the point of union for Eastern manners and tradition with Western Civilization. Like Alexander the Great, the best of the Ptolemies, amidst all military enterprises, and in all civil administerations paid great regard to the spread of civilization by the furtherance of commercial exchange and of literary and scientific research. The peculiarity of the culture which prevailed during this period at the literary capital of the world, Alexandria, was the contact and mutual reaction of the ideas of the orientals and the Greeks. The intellectual friction caused hereby resulted in great mental activity, especially in mathematical science, cultivated with distinguished success by EUKLEIDES (Euclid), the geometrician who flourished about 300 B.C. and was the founder of the Alexandrian mathematical school. HIPPARCHOS (born c. 190 B.C.) was the father of astronomy and of scientific geography. ERATOSTHENES flourished about 234 B.C. as learned astronomer, geometrician, geographer and grammarian. What the "Pharos of Alexandria" was to the ships that used its harbour that was Alexandria itself, with its schools of learning, to a great part of the civilized world: a light shining, not into utter darkness, but so as to guide men pass the shoals of error into the haven of the truth as then known and understood.

Alexandria in particular had its famous library, apparently begun by Ptolemy I Soter (the Saviour, 323-283 B.C.) and completed by his

son Ptolemy II Philadelphos (Loving-his-brother, 285-246 B.C.). It contained, if we may trust Aulus Gellius, some 700,000 rolls of papyri. It was attached to the Museum (Mouselon: Temple of the Muses), which was what we should call a college or academy, having its regular members, salaried by the government, its dining-hall and its president, a governmental functionary whose official title was "Priest of the Muses". Of the famous poets of that age several are known to have held posts in the library, some as chief librarians. Some of them were scholars, to whom is due the establishment of standard texts of many of the older authors of classical times, which form the basis of those we now possess The Hebrew Scriptures were translated into Greek (the "***Septuagint version***", or version of the seventy) by learned Greeks and Jews; the great Homeric poems, the "***Iliad***" and the "***Odyssey***" were revised and critically edited by celebrated grammarians: ZENODOTOS OF EPHESOS, the first head of the Library (fl. 285 B.C.), his pupil ARISTOPHANES OF BYZANTIUM (fl. c. 264 B.C.), and the greatest critic of antiquity ARISTARCHOS (fl. 156 B.C.), whose edition of Homer has been the basis of the text to the present day. It is he who divided the "***Iliad***" and the "***Odyssey***" into twenty four books each. Noteworthy is that the Alexandrian Library was destroyed neither by Caesar nor by the Arabs, as is often believed. What Caesar burnt was probably a stock of rolls on the quay, for which Antony is said to have given Cleopatra 200,000 rolls from the library of Pergamum in compensation. It was Aurelian who in A.D. 273 broke up and partly destroyed the Library during his attack on Alexandria.

The Alexandrians favoured the following poetical forms:

narrative elegy, epyllion or short epic, catalogue poems, hymn, iambus, didactic poem, epigram and paignion (sportive poem). The leading figures are ARATOS OF SOLI (fl. c. 270 B.C.), chiefly a didactic poet; THEOKRITOS OF SYRACUSE (fl. c. 270 B.C.) best known for his pastorals but active in many other fields; KALLIMACHOS OF KYRENE (c. 305-240 B.C.), the most representative Alexandrian poet. He preferred to compose short poems, and his is the famous proverbial saying "mega biblion mega kakon" (a great book is a great evil); and finally Kallimachos' oppenent, APOLLONIUS OF RHODES (295-215 B.C.), who dared to question his former master's ruling and to compose an epic in the grand traditional manner under the title ***"Argonautika", or "The Voyage of the Ship Argo"***.

The Alexandrian period particularly concerns us because it preserved the texts of the ancient authors; it is also the connecting link between the Classical Greek literature and the Latin.

VII. LATIN LITERATURE TO 80 B.C.

1- THE BEGINNINGS

The term "Latin Literature" is perhaps misleading; Latin continued to be spoken and written for a long time after the Roman Empire in the West had declined. In the states which grew upon Roman territory, Latin remained the language of literature; from the time of Charlemagne it existed as the universal and unifying language alongside the language of the Roman Catholic Church. Moreover not all Roman authors wrote in Latin, some of them wrote in Greek. Anyhow our subject is the literature written in Latin from the foundation of Rome, conventionally accepted to have taken place in 7S3 B.C., to 117 A.D.

Latin Literature is unique in its Character. On the one hand, judging it only by literary or aesthetic standards one may reckon it among the greatest, since it has few names of the rank of Hcmer or Sophokles, Thukydides or Plato, Shakespeare, Cervantes, Goethe or Dostoevsky. On the other hand, Latin Literature is universal like no other, nor has any other literature had such a wide and lasting effect. Greek influence on Western thought was felt in sporadic encounters; Latin influence runs through the centuries like a mighty river. To the Europeans of the middle ages, Greek mythology, Greek thought and Greek science came almost exclusively through the Romans.

Although the physical might of Rome had subdued Greece, the mind of Greece mastered Rome. The Greeks became the teachers of their conquerors. The deities of Greece were incorporated into the

national faith of Rome. Greek literature became the education of the Roman youth. Greek philosophy was almost the only philosophy the Romans knew. Rome adopted Greek arts, and was moulded by contact with Greek life. In name and government the world was Roman, in feeling and civilization it was Greek. Elegance and culture were by nature foreign to the Romans; these they sought from Greece. Large numbers of Greek slaves were brought to Rome; these Greek slaves and freedmen acted as superintendents of factories and teachers of the Children. Large numbers of Greek musicians, teachers of rhetoric, philosophers, secretaries and copyists came to Rome. In many cases they were inmates of the houses of the great, whom they instructed and amused.

The originality of Latin literature has often been questioned. The Romans took over the developed Greek literary forms, almost all at the same time, as their artistic models, but fill them with a new life. This has happened again and again in European Literature. Attic tragedy had died out with Euripides as we have seen. European drama, from Ennius and Pacuvius to the mystry and morality plays of the Middle ages and from there right up to Ibsen and Sartre, is each time reborn in a new spirit. The Greek heroic epic begins and ends for us with Homer; what follows him is either decline or artificial revival. The Roman epic, whose first master introduces himself as a reincarnation of Homer, has almost as many rebirths as there are poets: Ennius, Vergil, Lucan and so on through the Middle ages to Dante, then again from the epics of the early Renaissance among the Italians, the Portuguese, the English, to the prose-epic of modern times the large-scale novel.

L. LIVIUS ANDRONICUS (c. 284-204 B.C.)

He was not a native speaker of Latin at all, but a Tarentian Greek; taken prisoner in the war with Pyrrhus (mentioned above, see p. 138), he was sold as a slave, after the usual fashion, and bought by a member of the "gens Livia", who set him to teach his children. Later he was set free to found a school for the sons of the aristocracy There he translated Homer's "***Odyssey***" into Latin saturnians. It was the first poem of some length in the Latin language. The work survived for a long time as a school book; even Horace had to learn it under Orbilius. Although a literal rather than a re-creative translation, sacrificing some of the subtle beauty of the original, and not free from mistranslation, Livius' version of the "***Odyssey***" nevertheless marks an epoch in Latin Literature. A Latin poetic language had been created along Greek lines. In September 240 B.C., Livius produced a Greek tragedy and comedy in a Latin adaptation for the "Ludi Romani". As a playwright Livius seems to have treated his models much more freely. He himself played some roles in them. And in the year 207 B.C., at a critical moment of the war with Hannibal, Livius was officially commissioned to compose a processional hymn for a chorus of young maidens, to avert threatening omens.

CN. NAEVIUS (c. 270-c.199 B.C.)

Again this poet was no Roman, coming from Capua in Campania. His great work was an epic, entitled "***Bellum Poenicum***", in saturnians, dealing with the first Punic War, in which he had fought as an auxiliary, and giving an account of the mythical origins of the enmity between Carthage and Rome. He also wrote tragedies and comedies. The frankness of political criticism on the stage, which he

had taken over from the Aristophanic (Old) Comedy, brought this pugnacious man into conflict with the authorities. In 206 B.C. he declared:

Fato Metelli Romae fiunt consules

It is by fate (and not by merit) *that the Metelli are consuls in Rome.*

The Metelli answered by putting up a threatening notice in a public place:

Malum dabunt Metelli Naevio poëtae

The Metelli will punish the poet Naevius

And apparently they fulfilled their threat, for Naevius was arrested.

Q. ENNIUS (239-169 B.C.)

He also was not a Roman, but came from Rudiae a little town between Tarentum and Brundisium. His work, like that of Naevius, includes epic, tragedy and comedy; he also introduced didactic poetry, "encomium" (egkomion) and "satura" into Latin Literature. From an early age he certainly knew three languages: Greek, Oscan and Latin. Cato the Censor, on his return from Africa, got to know him and impressed by Ennius' personality and talents took him to Rome. Here Ennius gave lessons in Greek, and successfully adapted Greek plays for the stage. Ennius literary output consists of eighteen books of "*Annales*" (Chronicles), at least twenty tragedies, two "praetextae" (tragedies on Roman historical events), two "palliatae" (plays on Greek subjects and imitating the Greek models), four books of "saturae" and a number of lesser poems. As a dramatist Ennius

preferred tragedy. Most of his tragedies are modelled on Euripides. Comparing the extant Greek plays with the fragments of Ennius, we can watch him at work. Often, he sticks very closely to his model. But just as often he treats it rather freely as at the beginning of "*Medea*" or in Minerva's speech in the "*Eumenides*". Ennius was epochmaking in Latin Literature with his historical epic "*Annales*". He undertook to write the history of Rome from its beginnings to his own time, partly in unpretentious chronicle style, partly in vivid narrative. To the Romans of those times, Rome's ascent to world power was certainly a subject worthy of a poet.

Ennius sings of the greatness of Rome, but he gives his message the form and style of the Greek epic. This is his great achievement, to have created an epic which was Greek in its artistic form, but Roman in spirit and content. He felt that he was the Homer of the Romans, and his poem begins with a dream in which Homer appears and announces to him that his soul, according to the doctrines of the Pythagoreans, has entered him. He abandons the Saturnian as an epic verse; in its place he takes over the Homeric hexameter. The "*Annales*" became the national epic of the Romans and remained so until Vergil composed his "*Aeneid*".

T. MACCIUS PLAUTUS (c. 254-184 B.C.)

He was born in Umbrian Sarsina and seems to have been an actor in his youth; the play on his name (Maccius) in the prologue of "*Asinaria*" is most naturally explained on the assumption that he was the clown ("maccus") of his troupe. The number of comedies which went under Plautus' name was about 130. The twenty-one plays attested by Varro have survived with gaps. Plautus devoted himself

exclusively to the "fabulae palliatae". He took his models almost always from the "New Comedy".

The "*Amphitruo*" (or "*Amphitryon*") is described by the author himself as a tragi-comedy ("tragicomoedia"). Its subject is the birth of Hercules. Amphitryon returns from successful war and sends his slave Sosia ahead with the news. Sosia to his horror finds another Sosia at the door of the house and learns that another Amphitryon is within. They are in fact Mercurius (Hermes) and Juppiter (Zeus) in disguise; and as they keep their borrowed shapes, confusion and suspicion become rife, although Alcumena (Alkmene) throughout maintains her dignity. One farcical scene follows another until a sound of thunder is heared and a maid rushes out to say that her mistress has borne twin boys. Amphitryon is about to send for the prophet Teiresias when Juppiter appears in his proper form and explains the whole matter; young Hercules is his son, but Alkmene is perfectly innocent, since she never knew that she was entertaining anyone other than her husband.

The "*Aulularia*" (the "*Crock of Gold*") has for its central character a miser, Euclio, who has a pious daughter, also a rich and generous neighbour, Megadorus. the god Lar Familiaris (household deity) reveals the place of the treasure buried by Euclio. Megadorus, knnowing nothing of this, asks for the undowered hand of Euclio's daughter, who however has been violated by Megadorus' nephew Lyconides; she is heavy with a child and Lyconides wants to marry her. Now the plot thickens; Euclio who has accepted Megadorus proposal and been driven half mad by the celebrate preparations for the wedding and consequent invasion of his house by a professional

cook and his followers, receives a terrible blow, for he discovers that his treasure has been stolen. This so occupies his mind that he can spare little thought for the trifling fact that his daughter has just given birth to Lyconides' baby. However Megadorus retires in favour of his nephew, the stolen treasure (which has been taken by Lyconides' slave) is restored, and everyone is satisfied.

Molière imitated these two comedies and, being what he was, made them even better than the originals, from which he borrowed freely. Naturally, both he and his English imitators (Dryden and Fielding) departed from Latin tradition in sundry details. Notewortby also is that the first full-scale English comedy "***Ralph Roister-Doister***", written about 1553 by Nicolas Udall for a cast of schoolboys was modelled on Plautus' "***Miles Gloriosus***" (***The Braggart Soldier***). Plautus' play "***Menaechmi***", had the honour of suggesting to Shakespeare the plot and much of the action of the "***Comedy of Errors***".

TERENCE or P. TERENTIUS AFER (195/185-159 B.C.)

As his cognomen implies he was a north African, perhaps what we now call a Berber, for he was regarded in Rome as very handsome. He was slave, and was educated and freed at Rome by his owner, the senator Terentius Lucanus. He received the patronage of Scipio Aemilianus, wining his way into cultured circles of Rome, we have the six comedies which he wrote. An anecdote, perhaps apocryphal, relates that he appeared before Caecilius, the chief comic dramatist of his day, by the order of the aediles to read his first play to him, when Caecilius was at dinner. Caecilius was soon so impressed that he invited Terence to the dinner. Terence took his plays, except one, from

Menander, but he did not translate literally; he took liberties to the extent of adding to one play scenes and even characters taken from another (contaminatio). The prologue of Plautus' plays contained an outline of the plot, but Terence's prologues are almost all literary manifesto answers to criticisms by unnamed opponents of the poet. The six plays are; "*Andria*" (about a courtesan from the island of Andros),"***Hecyra" ("The Mother-in-Law"), "Heauton Timouromenos" ("self-punisher"), "Eunuchus", "Phormio"*** and ***"Adelphi" (Brothers).***

In the Middle Ages Terence' comedies, in spite of their lax morality, were adapted by Hrothswitha, the abbess of the Benedictine convent of Gandersheim, for the use of her convent. Terence was much read in England in the sixteenth century and even acted. For the boys of St. Paul's school presented "***Phormio***" before Cardinal Walsey. His influence can be traced in early English comedy, and again in the comedy of manners of the Restoration notably in William Congreve (1670-1729), and later in Sir Richard Steele (1672-1729) and Richard Brinsley Sheridan (1751-1816). Bentley's edition of Terence (1726) first elucidated the character of his metre. Noteworthy is that some of Terence's lines have passed into proverbs. It is he who says:

Homo sum, humani nil a me alienum puto

I am human; I think nothing human to be foreign to me (Heaut. 77).

Amantium irae amoris integratiost

These lovers quarrels are but love's renewal (Andria 555)

Meanwhile there were in Rome of the second century B.C. some tragedians as M. PACUVIUS (c. 220-130 B.C.) and ACCIUS (170-90 B.C.). Also prose was developing in Rome, chiefly in the form of oratory. Latin prose begins with CATO CENSOR (the Elder, 234-149 B.C.). To give a list of other pre- Ciceronian orators would be merely to enumerate the prominent public men of those days. History also began to be written in this age. Thus by the time Cicero was grown to manhood, Rome had a literature past its beginnings and something at least of a reading public, though hardly large as yet. So in the concluding years of the Republic and at the beginning of the Empire Rome had a production of literary works, both in verse and in prose which were often of respectable and sometimes of high worth. In the following years, the Golden Age, Rome will witness some Latin writers who came forward as rivals to the great classics of Greece, at all events in certain kinds.



21- Iulius Caesar et Augustus

VIII. THE GOLDEN AGE (80 B . C. - 14 A.D.)

A. THE CICERONIAN PERIOD (80-43 B . C.)

Among the greatest of Latin poets was LUCRETIUS (95-50 B.C.). He has left a philosophical poem in hexameter varse, called ***"De Rerum Natura" (On the Nature of Things***), in which he maintains the "atomic theory" of the origin of the universè. The work is admitted to be the greatest of all didactic poems for the clearness and stateliness of style, and the beauty and power of its description and episodes. It is a truly grand and original effort of Roman literary genius.

Another great, some say the greatest, Roman poet was CATULLUS (c. 84 54 B.C.). His writings are lyrical, elegiac and epigrammatic, partly imitated from the Greek, but adorned with much originality and grace of invention and expression. One poem (no. 63), called "*Attis*", on a Greek myth of a shepherd beloved by the goddesss Kybele, is full of passsion and power.

As for Catullus' influence on Western Literature and for some selections from his poems see above pp. 121-134.

VARRO (116-28 B.C.) was the most learned man of Republican Rome. Caesar employed him to superintend the collection and arrangement of the great public library which he instituted. Only two of his very numerous works are extant – and one only is in a perfect form – a work on agriculture, the other being a treatise on the Latin Language, which has preserved much valuable information on Roman usages.

The merits of JULIUS CAESAR (100-44 B.C.) as a historical author are shown in his seven books "*De Bello Gallico*" (*On the Gallic Wars*) and three "*De Bello Civili*" (*On the Civil War*). Both works show Caesar as the simple, efficient patriot, fighting necessary wars; but the propaganda never breaks unduly the masterly description of warfares studied in all later ages. The ***"Commentarii"*** ***(Commentaries or Memoirs)*** were a new literary genre; their style is lucid and compressed, entirely free from rhetoric, and the diction is simple but brilliantly chosen. As an orator he was second only to Cicero Caesar's style mirrors the clear vision which was his outstanding quality.

Oratory, mainly with a political aim, was one of the chief pursuits of educated Romans at that time. ANTONIUS the orator (143-87 B.c.) is named by Cicero as one of the most distinguished speakers of those days. HORTENSIUS (114-50 B.C.) was the greatest orator of his time until Cicero surpassed him, and was noted for his florid style and graceful and elaborate gestures.

M. TULLIUS CICERO

He came from a little known country family of equestrian rank. He was born in Arpinum, on the third of January 106 B.C. He received his high education in Rome, having a great zeal for learning and ambition to play a role in public life. So he was elected to all offices at the minimum legal age. From his early age Cicero was fond of philosophical studies, nor did he neglect literature; beside tragedy and comedy he liked Lucilius, but above all "noster Ennius". To perfect his style and technique he went to Greece and Asia Minor in 79-77 B.C. From 76 B.C. Cicero was again busy as a lawyer in Rome. At his

favourite "Villa" (country house) at Tusculum, a few miles distant from Rome, he received his literary friends, and had a splendid library, constantly enlarged by the labours of the Greek slaves whom he employed as copyists of the works of the Greek writers. During his Sicilian quaestorship (75 B.C.) he won the confidence of the Sicilians. He also found time for his cultural pursuits. To make his way into the leading political circles was not easy for Cicero as a "homo novus" (new comer or novice). Yet he was elected consul in 64 B.C.

In the second half of Cicero's consulship came to light the anarchic conspiracy of the desperate and unscrupulous Catilina and his band of associates. The four speeches against Catilina are best known among Cicero's literary works. The first was originally an improvisation. Cicero's speech "pro Archia" for the contested citizenship of the Greek poet Archias (62 B.C.), rightly famous as a testimony of the "humanitas Ciceroniana", or Ciceronian humanity.

Cicero's defeat of the conspiracy of Catilina made him unduly jubilant. He had rendered a great service to the state, but he injudiciously referred to it on every occasion. The legality of the executions was questioned by the popular party. He was exiled in 50 B.C., his property was confiscated and his magnificent house on the Palatine was destroyed. Yet he returned to Italy with Caesar's consent in 57 B.C., and was enthusiastically received. In 46 B.C. Cicero divorced his wife Terentia, and soon after married Pubilia, who had been his ward. In 45 B.C. his much beloved daughter Tullia died, and Cicero was overwhelmed with grief. Pubilia offended Cicero by her lack of sympathy, and this second marriage also was ended by divorce.

The period between 57-45 B.C. is the period devotion to

philosophy and literary work. He wrote "*De Oratore*", (55 B.C.), "*De Re Publica*" (in six books on political science begun in 54 B.C. and published about 51 B.C.), "*De Legibus*" (a sequel to the foregoing work, probably begun about 52 B.C.). Between 46 and 44 B.C. he was busy in writing the "*Brutus*" (a history of Roman oratory as a literary art), the "*Orator*" (a picture of the accomplished speaker), and other works on rhetoric. In 4S B.C., he wrote the "*Academica*", on the evolution of the philosophical doctrines of the Academy; and the "*De finibus Bonorum et Malorum*" on the different conceptions of the "Summum Bonum" (Chief good). During the years from 45 to 44 B.C. he wrote the five books "*Tusculanae Disputationes*" (*Tusculan Disputations*), on the conditions of happiness. "*De Natura Deorum*", on the various theological teachings, "*De Fato*" (*On Fate*); the charming essays "*De Senectute*". "*Old Age*) and "*De Amicitia*" (*On Friendship*), the "*De Divinatione*" (*On Divination*), and the "*De Officiis*" (*On Duties*) for the edification of his son. While his general attitude, as a philosopher was that of the New Academy, he was an ecletic, that is to say he was not dominated by any one school, but picked from the doctrines of the various Greek schools those which commended themselves to reason. As for morality he was inclined to accept positive stoic teaching. He believed in the existence God, and stood for the freedom of the will against principle of fatalism. He rendered a great service in creation of a Latin philosophical vocabulary, popularizing Greek thought and keeping it alive for Middle Ages.

From 44 to 42 B.C. Cicero composed the "*Orationes Philippicae*", Speeches against the policy of Antonius (Antony).

whose agents murdered Cicero on 7 Dec 43 B.C., his head and hands were displayed on the "Rostra Julia" in the Forum of Rome. Thus Cicero paid his life for his loyalty to his ideal of liberty. Ploutarchos (Plutarch) relates how Augustus, many years after, finding a work by Cicero in the hands of one of his grand-nephews, observed, after a long perusal of it: "an eloquent man, my child, and a lover of his country".

Cicero also wrote poems, but his principal service to literature lies in his development of Latin prose to the perfection; whereby it became the basis of literary expression in the modern languages of Europe. Its chief feature is the use of the "Period", in which subordinate clauses and balanced antithesis form part of the structure of the sentence, as well as the "rhythm" and "cadences". Cicero's influence on posterity is seen in numerous writers such as Minucius Felix (fl. A.D. 200-240), St Jerome (c. A.B. 339-397) and St. Augustine (Aurelius Augustinus, A.D. 354-430). Petrarch (Francesco Petrarca, 1313-1375), the earliest of the humanists, was devoted to Cicero and searched eagerly for manuscripts of his works. How delightful was he reading Cicero's tribute to literature in the "***Pro Archia***", of which he discovered a manuscript at Liege in 1333. He also found a manuscript of the "***Epistulae ad Atticum" (Letters to Atticus)*** at Verona in 1345. The admiration of the Renaissance for Cicero's works gave rise to a tendency among writers to imitate his style, and this to a controversy in which Erasmus (1466-1536) and the elder (Joseph) Scaliger (1540-1609) were ranged on opposite sides. Cicero was a favourite of John of Salisbury and Roger Bacon (thirteenth century) in England Queen Elizabeth (ruled between 1558

and 1603) when sixteen had nearly all his works with her tutor Ascham. His influence is seen later in the works of Lord Herbert of Cherbury and the other Deists; in speeches of the eighteenth century orators; and in the prose of sucn writers as Dr. (Samuel) Johnson (1709-1784) and Edward Gibbon (1737-1794).

B. THE AUGUSTAN PERIOD (43 B.C. -14 A.D.)

The Period of Augustus is the most brilliant in the history of Latin literature, whether as regards poetry or prose. Hence, from being originally applied to his period, "Augustan age" has come to be a proverbial expression for a period of literary fruitfulness and vigour in the history of any civilized country. Similarly the phrase "a Maecenas" is used to describe a liberal and enlightened patron of literary men, from the minister and friend of Augustus Gaius Cilnius Maecenas, immortalized by the poets Horace and Vergil, to whom he was a generous friend and benefactor. At his house the wits of Rome assembled, and the relations thus existing form one of the most pleasing pictures in the history of Roman civilization. Augustus himself was a man of like tastes and of similar demeanour towards literary men, and his age has been made illustrious by the number and eminence of the writers who appeared in it.

HORACE or QUINTUS HORATIUS FLACCUS (65-8 B.C.)

He was born in Venusia, on the border of Lucania and Apulia. His father, a freedman, went to Rome with his son and took him to the school of the renowned grammarian Orbilius. From Rome he went to Athens to pursue philosophical studies. Horace had certainly written verse as a student; Vergil and L. Varius Rufus recommended the young poet to Maecenas and soon success came his way. Soon he was

the possessor of a country estate in the Sabine hills, a present which delighted him throughout his life. The Lyric poems ("***Odes***" or "*Carmina*") of this charming poet and excellent man are unequalled for artistic finish and happiness of expression. His "***Satires***" ("***Satirae***" or "***Sermones***") and "***Letters***" ("***Epistulae***") are full of sound sense and practical worldly wisdom. In the "***Epistle to the Pisos***", or more usually known as "***Ars Poetica***", the address of the Pisones being merely a matter of dedication Horace talks in 476 lines to all those who want to write poetry and in particular tragedy. He wants to guide them striving for perfection, and to frighten off the hopeless dilettantes. He gives an introduction to the art of poetry, using as a source the "***Poetics***" of Neoptolemos of Parium (third century B.C.). He insists on the continuous study of the "exemplaria Graeca" (Greek Models), in order to develop taste and judgement on attention to artistic unityt on the correct handling of language, themes and character delineation. Horace's greatness rests on the perfection of his form, the sincerity and frankness of his self portraiture, his patriotism, his urbanity humour, and good sense. If surpassed by Catulllus in passion and force and by Lucretius in grandeur, he in turn surpassed both in the breadth of his interests, and Catullus in moral dignity. Quintilian calls him "felicissime audax" and Petronius refers to his "curiosa felicitas" or "studied felicity".

Translations of the "***Odes***" are innumerable, but adequate rendering into a modern language is still to seek, owing not only to the general felicity of diction which Horace shows but specifically to the amazing skill of his wordorder, which exploits the possipilities of highly inflected idiom to the full. Milton translated his Ode to Pyrrhus

(I.v). Horace was the first Latin author that Richard Bentley (1662 - 1742) edited (1711), introducing in the text a large number of emendations. The famous edition of Horace by J.K. Orelli, a Swiss scholar (1787-1849), appeared in 1837-8. It would be an endless task to give anything like a list of the odes, poetical addresses and so on forth which have taken their inspiration from Horace. He has been so universally read and admired that his influence on English poetry, both lyrical and satirical, is almost all pervading. Adaptations of passages in the "*Odes*" with modern names and allusions in place of the classical ones are also common enough; some will be found in Thomas More, for example. Perhans the most fruitful sources of suggestions to moderns have been the "*Satires*" and "*Epistles*". Also "*Ars Poetica*" is the head point of an honourable line of similar pieces. including Vida's Latin poem "*De Arte Poetica*" (about 1525), (Nicolas) Boileau's (1636-1711) "*Art poetique*", and Pope's "*Essay on Criticism*" (1709).

Of the elegiac poets we are to mention only the names of TIBULLUS (c. 55 -20 B.C.), who has left some poems distinguished by their pure taste and graceful language; and PROPERTIUS (born in Umbria about 50 B.C.) who also has left elegiac poems of considerable beauty and power.

OVID (PUBLIUS OVIDIUS NASO)

He was born at Sulmo and lived from 43 B.C. to 18 A.D. His is poems are marked by richness of fancy and by variety and beauty of phrases His "*Metamorphoses*" are legends or fables on "Transformtions" of men and women, in the mythical age, into other creatures. The "*Fasti*" is a sort of calendar in verses introducing the Roman festivals and the mythological origins of them. His amatory

poems ("*Amores*") or "Loves", "*Ars Amatoria*" or "Art of Love", and "*Remedia Amoris*" ("Remedies for Love") are clever and licentious. The "*Heroides*", or "*Epistulae Heroidum*" ("Letters of the Heroines") are written in verse, purporting to have been addressed to absent lovers or husbands by women famous in olden legend. The "*Tristia*" (sc. carmina) "Wailings" or "Sorrows", and "*Epistulae ex Ponto*" ("Letters from Pontus") are addressed to his friends in Rome (and to Augustus himself) and lament the miseries of his exile during the last nine years of his life at Tomis, a town on the Euxine or Black Sea, to which place he was banished. If Ovid had been as careful in revising his works and as pure and correct in taste, as he is flowing, facile,and charming in expression, he would have ranked as really one of the greatest poets ever born.

Ovid was prominent among the other sources of inspiration to the Romantic movements developed in about the twelfth century. Of all writers none apart from Vergil and Horace, has been more pervasive in his influence on European and particularly Elizabethan literature, beginning with the courtly love of the medieval period and the songs of the troubadours, then Geoffrey Chaucer, (1340?-1400), then the Renaissance writers, Petrarch and Giovanni Boccaccio (1313-1375), both richly influenced by Ovid. For further details see Part II pp. 85-102.

LIVY (TITUS LIVIUS)

He was born at Patavium (now Patua) and lived from 95 B.C. to 17 A.D. He wrote a history of Rome from the foundation of the city to 9 B.C., in 142 books, of which 35 have come down to our time. The "lost books of Livy" is an expression which testifies to the regret of

the moderns for perished treasures leaving one of the greatest gaps in the literature of the world. As a critical historian, in the modern sense of one who tests authorities and aims at the transmission of indubitable fact, so far as he can ascertain it, Livy is no where; as a writer of historical narrative he stands amongst the foremost masters of style in the world, becoming as occasion requires, simple, rich, picturesque, and vivid, and remaining always calm, clear and strong.

VERGIL (P. VERGILIUS MARO)

He was born near Mantua on the fifteenth of October 70 B.C., as the son of Vergilius Maro. He grew up in simple surroundings. He had his first lessons in Cremona where he seems to have lived with his parents. After putting on the "toga virilis" (the "cloak of manhood")on his fifteenth birthday, he studied, as was customary, rhetoric. Much more interesting to him, however, was philosophy, mathematics and medicine. He attached himself to the circle of the Epicurean Siro in Naples, whose house became at one time an asylum for Vergil's family. In 41 B.C. Asinius Pollio, who recognized Vergil's poetic talent, introduced him to Octavianus (Augustus).

The "***Eclogues***" ("Ekloge"; for all Vergil's poems have Greek titles), "Selections" or more properly "Bucolic poems", written between 42-39 B.C., established Vergil's fame as a poet, they were even recited in the theatres. In his next work, the "***Georgics***" ("Georgika"), a poem about the work and life of the Roman peasant, Vergil took up a suggestion from Maecenas, to whose circle he now belonged. But the subject itself must have been very attractive to Vergil, a nature-lover, who never became a city man. Work on the poem lasted seven years. He lived mostly in the South, in Sicily and

Campania, especially in Naples. In Rome where Maecenas had given him a house on the Esquiline, he did not feel at home. The work was ready when in 29 B,C. Octavianus came home from the East; he had it read to him during a stay in Atella; Vergil and Maecenas recited it in turn. Soon Vergil started his greatest work, the "***Aeneid***", the new epic of the Roman people. Augustus took an active interest in it. From his Cantabrian campaigns (27 - 25 B.C.) he wrote to the poet, demanding that he should send him as soon as possible a sketch of the work or some finished part. The expectations of Rome's men of letters were voiced enthusiastically by Propertius, who announced the "***Aeneid***" in about 26 B.C. But not until sometime after Augustus' return from the war did Vergil present three finished books (no.II, IV & VI) to him and his sister Octavia; the lines on her son, the recently deceased Marcellus, heir presumptive to the throne (VI, 860 ff.), so moved her that she swooned. In eleven years the work was completed, but Vergil, far from being satisfied with it, decided to travel to Greece and Asia Minor in order to follow his hero step by step while putting the finishing touches to his poem. However Augustus, meeting the poet in Athens on his return from the East, persuaded him to return home. But Vergil was seized by a fever and the journey only made his condition worse. He died in Brundisium, a few days after landing, on 21 .September 19 B.C. He was buried outside Naples.

Vergil ordered the manuscript of the "***Aeneid***" to be destroyed, but this was not carried out. On his death-bed he wanted the scrolls so that he himself could burn them, but they were not given to him. His last wish, that Varius and Tucca should do so after his death, was opposed by August in person. The work was too important to allow it

to perish. Rome and the world had a right to it. In the "*Georgica*" Vergil had announced his intention of celebrating the deeds of Augustus, which had to be placed in a great mythological and historical context. Only in this way could such "res gestae" ("achievements") be seen in their true significance, and become the subject of a great poem, immortalizing a historical moment. The idea of projecting Augutus into the Aeneas' legend was suggested by the genealogy of the Julians, who claimed descent from the Trojan Aeneas and worshipped in his mother Venus the divine ancestress of their family. Naevius and Ennius had included the legend, which connected Aeneas with the origins of Rome, in their epics. No wonder that a poem so wide in scope and so full of meaning should enshrine the spiritual horitage of the world to which it was given: history and legend, religion and philosophy, the fullness of artistic possibilities which the poetry of the Greeks and Romans had discovered. To this day it has not ceased to be a living force in the poetry and thought of Europe.

The Middle Ages saw in Vergil not only a model of Latin style, but a forerunner of Christianity. A legend that St. Paul wept over his tomb at Naples is preserved in a verse sung in a medieval mass:

Ad Maronis mausoleum
Ductus fudit super eum
Piae rorem lacrimae;
Quem te, inquit, reddidissem
Si te vivum invenissem.
Poetarum maxime !"

Having been lead to the mausoleum of Maro

he poured over it the dew of pious tear.
He said "O the greatest of all poets!
Would that I have found you alive !

From the twelfth century Vergil even counted as a magician and miraculous powers were attributed to him. The "***Sortes Virgilianae***" ("Vergilian Prophecies"), attempt to fortell the future by opening a volume of his works at hazard, were from an early date widely practised (even by the emperor Hadrian, whose rule continued from 117 to 138 A.D.). In later times it is related that king Charles I, being in the Bodleian during the Civil War, at the suggestion of Lord Falkland made trial of his fortune by this method and fell upon Dido's imprecation on Aeneas, "At bello audacis populi vexatus et armis..." ("exhausted by war and by the arms of bold people...". Aen. IV 615 ff.). Imitation of Vergil runs through the whole medieval poetry. There were opics in the Vergilian tradition: the Waltharius poem, the Alexander poem of Walter of Chattilon, and the "***Trojan War***" of Joseph of Exter. Even the vernacular opic. e.g. the "***Song of Roland***" or the "***Nibelungenlied***", is indebted to Vergil. Dante Alighieri (1265-1321) made Vergil his guide to the gates of Paradise. So his epic "***Commedia Divina***" is considered, no longer an adaptation but a rebirth of Vergil's work. The moderns, besides indulging in much futile controversy as to whether Homer or Vergil was the more admirable poet, learned chiefly from the latter how to construct and diversify a long poem. The fitst edition of Vergil was printed about 1469. In England and Scotland Vergil was wellknown from an early date. The story of the "***Aeneid***" is given in part by Gower (1331 -1408) in his "***Confessio Amantis***" and by Chaucer in his "***House of Fame***".

William Caxton's version, "*Eneydos*" takeen from a French translation by Raoul Lefevre in 1464 as "*Le Recueil des hystores troyennes*", dated from about 1474 to 1490. This version together with Chaucer's poem and Chapman's Homer is propably the source of Shakespeare's "*Troilus and Cressida*". In Scotland the energetic bishop Gawain Douglas had completed a strong homely and vivid translation in rough heroic couplets in 1513. The Earl of Surrey (1517 - 1547) translated part of the "*Aeneid*" into blank verse, and Dryden the whole of Vergil (1697). The "*Aeneids*" of William Morris appeared in 1875. The famous commentaries and translation of Vergil by J. Conington appeared between 1858 and 1872 (latest edition 1883-1898). Alfred Tennysor (1809- 1892) in his lines "*To Vergil*" (1882) for the nineteenth century of his death, paid a tribute to the "wielder of the stateliest measure ever moulded by the lips of man". This address is indeed one of the finest tributes ever paid by any artist to his predecessor. It is an unfortunate fact that many of the attempts to revive or continue Epic tradition have had but poor results; yet some of our longer novels, or sequence of novels, have now and then something of Epic flavour.

IX. The Silver Age (14-117 A.D.)

The literature of the Silver Age is shadowed by a great past which was already recognized as classical. This is equally true of writers who followed the old patterns, varying and exhausting their possibilities, as did the majority, and of those who rejected them like Seneca and Lucan. The two stimuli to which Latin literature owed its life - creative imitation of the Greeks and self-expression in the adapted forms - had almost spent themselves. The Greeks, whom Horace recommended to be read day and night, cease to be the decisive force in the shaping of Latin literature. Works of great merit would no longer hold a centeral place in the nation's life. The mixing of styles progressed and the sway of rhetoric increased. Yet modern criticism has rarely done this age justice. It not only brought forth a number of remarkable individuals in the world of letters, but also some of the most impressive works of Latin literature. It is not until then that Latin historiography attained to its solitary climax in the work of Tacitus. This age also saw the birth of the prose romance.

PLINY THE ELDER (C. PLINIUS SECUNDUS)

He lived from 23 to 79 A.D. and has left a voluminous work entitled "Historia Naturalis" ("Natural History"), which besides treating of natural history proper, deals also with geography, astronomy, human inventions and institutions, the fine arts etc., furnishing a wonderful but ill-digested and uncritical proof of his industry and learning This enthusiastic scholar died by suffocation from poisonous gases emitted in the first recorded eruption of Mount

Vesuvius (79 A.D.), having too closely approached the scene of action in his eagerness for observation. He was at the time in command of the Roman fleet stationed at Misenum.

PERSIUS, born in Etruria, lived from 34 to 62 A.D. and has left six short ***Satires*** in verse, remarkable for their difficulty, and containing some fine passages.

LUCAN (MARCUS ANNAEUS LUCANUS) was born at Corduba (modern Cordova) in Spain and lived from 39 to 65 A.D. He wrote the famous extant heroic poem "***Pharsalia***" giving an account of the struggle between Julius Caesar and Pompey the Great. This is an unequal work, having finely imaginative and vigorous passages, with much that is overwrought and inartistic.

MARTIAL (MARCUS VALERIUS MARTIALIS) was born in Spain and lived from 43 to about 105 B.C. He is the well-known writer of epigrams (i.e. short, witty poems) of which we have fourteen books, and has never been surpassed in that style for wit and happiness of expression.

PLINY THE YOUNGER (C. PLINIUS CAECILIUS SECUNDUS): nephew of Pliny the Elder, was born in Cisalpine Gaul, and lived from 61 to about 105 A.D. He has left ten books of interesting and valuable letters; including two of great celebrity (one addressed by Pliny to the emperor Trajan who ruled between 98 - and 117 A.D., the other being Trajan's reply), concerning the conduct of the early Christians and their treatment by the Roman civil magistrates.

QUINTILIAN (MARCUS FABIUS QUINTILIANUS) was

born in Spain and lived from 40 to about 120 A.D. He left a famous work on rhetoric, "*Institutio Oratoria*", which contains the opinions of a most accoplished instructor on the proper training for the art of oratory in its highest development. The matter and style of this great treatise are admirable.

JUVENAL (DECIMUS JUNIUS IUVENALIS wrote about 80-100 A.D. He has left sixteen satires in verse aimed mainly at the grosser vices of his day. He is one of the greatest writers not only in Latin, but in any literature. The sixth Satire (against the Roman ladies, then shockingly depraved) and the Tenth (on the vanity of human wishes) are the most vigorous of this powerful writer's denunciations.

TACITUS (C. CORNELIUS TACITUS) lived from about 55 to 120 A.D. He was distinguished in his own day as an orator, and will be ever famous as a historian of peculiar powers of perception and expression. His insinuation of motives for the human actions which he records is impressive and masterly. His method of using the Latin tongue gives it a wonderful power for compression of much meaning into few words. His extant works are:

(1) A. life of "*Agricola*", his father - in - law, Roman governor of Britain. It is one of the finest biographies ever written.

(2) Four books of "*Historiae*" (part of a larger work), giving an account of the important events which occured in 69-70 A.D.

(3) Some books of his greatest work, the "*Annales*" which contained the history of the Empire from 14 to 68 A D

(4) "*Germania*": a treatise on the Germanic nations

(5) "*Dialogus de Oratoribus*" a treatise on oratory

SUETONIUS (C. SUETONIUS TRANQUILLUS) the historian lived from about 70 to 160 A.D. and has left (besides some minor works of a biographical nature) a valuable book entitled "***De Vita Caesarum***" (or "Lives of the Twelve Caesars"), including Julius Caesar and Domitian. It is the matter, not the style, which makes the work precious.

SENECA (LUCIUS ANNAEUS SENECA) He was born at the beginninge of the first century A.D., at Corduba (Cordova) in Spain. He is the son of Seneca the Elder (or Rhetorician). Turned early to philosophy, he followed mainly the teachinge of the Cynics and Stoics. His public career began under the emperor. Caligula (37-41 A.D.), but Claudius (41-54 A.D.) banished him on the instigation of Messalina in 41 A.D. Claudius' last wife Agrippina, however, got a pardon for him in 49 A.D. and made him the tutor of her son, Nero. Seneca at first had great influence on the young "princeps": in 56 A.D. he was Consul Suffectus. Later the two men became estranged and Seneca withdrew, disappointed, from the court. On account of his alleged participation in the Piso conspiracy he was forced to suicide by the emperor Nero (54-68 A.D.) in 65 A.D.

We dealt previously with Seneca's writings and his influence on Western Literature. See above Part II pp. 103-120.

Suggestions for Further Readings

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